AUDIO FIDELITY® AFSD 5895
AF® STEREODISC

THE MAGIC CARPET

Music of the Middle East, Vol. 4



Mohammed El-Bakkar and his Oriental Ensemble

© AUDIO FIDELITY RECORDS INC. Printed in U.S.A.

AUDIO FIDELITY STEREODISC* AFSD 5895

The Magic Carpet

Mohammed El-Bakkar and his Oriental Ensemble, Vol. 4

Ride a magic carpet to the Middle East, strange, exotic, restless, intriguing as it was 2,000 years ago before its cities were ravaged by the hordes of Genghis Khan, only to be rebuilt with more splendor than ever. Everywhere, from Aleppo to Basra, from Cairo to the Persian Gulf, adventure beckons in every direction. Dark men in turbans, women in *djellaba* (head covering), their eyes the only uncovered portion of their seductive bodies, sheiks and beggars, princes and merchants, desert wanderers and urban dwellers—all contribute to an air of mystery and romance.

Everything weaves a magic spell around you—the people, the sights, the sounds, the smells. Everywhere the air is filled with spiced, oriental aromas. Public places are thronged with gowned Arabs, turbaned Kurds, teeming with life as far as the eye can see and the ear can hear. The land has a characteristic smell—a dry, pungent mixture of tobacco, earth and scented smoke. One cannot help being animated by an insatiable desire for pleasure and excitement, for experiences and sensations touched with beauty and passion. Like his Grecian ancestors, the Arab believes in living for the moment.

The Middle East is a world of enchanting moods, and no one has succeeded in catching and projecting these moods with as much fever-heat and effectiveness as Mohammed El-Bakkar, one of the outstanding musicians of the Orient and a leading authority on Middle Eastern music. Bakkar combines an exhaustive knowledge of the structure, theory and practical performance of this music with a connoisseur's appreciation of the oriental counterpart of wine, women and song. Here, aided by the infinite subtleties of sound captured through guaranteed total frequency range recording, he succeeds in extracting the authentic flavor of Arabian music, especially the earthy quality found in vocal selections.

For the most part, Middle Eastern music is entwined with the life of the people. Its instrumental forms are equally as moving as the vocal forms. Both reflect the raw emotions of those who live in desert and urban regions. Aside from minor differences in intensity of expression, a song telling of a dancing girl's unrequited love may be little different from a song about the faithless wife of a bazaar sword swallower. An instrumental dance may have much in common with a piece of composed abstract music. Most Middle Eastern music is very emotional, relatively limited in its pitch range, and extremely free rhythmically. Perhaps its most characteristic features are rising and falling pitch and the haunting color of tone achieved through the use of modal scales.

In this recording the various selections are typical of songs that can be heard through areas like Morocco, West Africa, Iran, Turkey, Persia and even sections of India. Places like *Ali Baba* and *Sireerie* are characteristically and purely Arabian. *Cha Cha Pharonic* reflects the South American influence coupled with the inimitable flare for oriental style that Mohammed El-Bakkar possesses so naturally. Then there is the *Dance of the Nile*, an interesting combination of pure Egyptian melody and rhythmic style animated by Bakkar's lively imagination.

Nowhere is the atmosphere and mood of the Middle East mirrored more dramatically than in the bazaars, which ramble beside rivers and along the outskirts of cities and towns. Tumultuous with living things of almost every description, the bazaars could not exist without music. On every side incessant strains of song and dance can be heard above the clamor of the crowd. Sometimes it is the sound of a few solo wind instruments, accompanied by voices. Sometimes it is the plaintive whine of a single flute echoing above the cries of hawkers. Sometimes it is an enticing dance tune, and where there are dancing girls inevitably men congregate.

Here is the bazaar of the draper. The alcoves are thick with bright fabrics and rolls of material. Nylon slips hang by scores on coathangers. Coats are dull and frocks are flouncy and vividly colored. Amid all his wares the draper sits incongruously cross-legged on a wicker stool. Here is the bazaar of the perfumers, with scores of bottled scents and an overpowering smell of combined stock swirling through the arcades.

Here are the food stalls with the myriad of fruit, the thousand and one aromas that combine and recombine as they are wafted through the bazaar by the wind. Here is the leather bazaar with its shoes, pouches, belts, slippers, sandals and dozens of other kinds of articles. Here is the bazaar of the coppersmiths, who bend to their work in the most intense heat, their long-handled hammers crashing on metal in a deafening chorus, their sweaty, glistening faces aglow from the sizzling red coals and molten metal.

But the bazaars are not the only attraction that capture the mood of the Middle East. Sometimes it is nothing more than simple physical contrasts, like the deep shadows in and around the mosques or courtyards and the white shafts of sunlight that flood the streets. Sometimes it is the deeply tanned, smooth face of a Bedouin contrasted with the furrowed faces of bearded men who sit hunched over scales weighing out gold and silver. Sometimes it is the incessant movement of humanity that moves about through the streets and market places as compared with the deserted doorways that lead into quiet courtyards. Sometimes it is the astonishing conglomeration of things that exist wherever the eye looks—heaped merchandise, sherbert sellers, rose leaves, cinnamon, saffron, coriander, strange roots and mysterious eastern powders, animals of every description, scented stones, precious and cheap metals, carpets and glassware, incense, confections and wine.

And now, come. The pleasures of the harem and of the palaces of entertainment call. Take off your shoes and enter the inner sanctum with Mohammed El-Bakkar and his Oriental Ensemble. Prepare to savor the songs and delights of Araby on a Magic Carpet.

MOHAMMED EL-BAKKAR, leading tenor of the Orient, is an idol not only of Middle Easterners but of thousands who have come to know his music making in the United States. He was a featured star in "Fanny," the highly successful Broadway revue, for two years. This was only another in a long list of achievements that have marked his career in the entertainment world. Bakkar has given command performances for former King Farouk of Egypt, for Farouk's successor, Maj. Gen. Mohammed Naguib, for King Ibn Saud of Saudi Arabia and the Shah of Iran. Bakkar is an accomplished actor, in addition to being a fine singer, an expert arranger and gifted conductor. He has appeared in no less than 32 motion pictures which he himself produced and directed. His radio and television credits are too numerous to detail. Bakkar decided to become a citizen in 1951, when he visited the U.S. for a sixth concert tour. He has filled engagements in major eastern cities and has been acclaimed enthusiastically everywhere. He enjoys spending his leisure hours entertaining Syrian, Lebanese, Turkish and Persian compatriots in the U.S. and enjoys a huge following.

a study in
Stereophonic High Fidelity
sound

TECHNICAL DATA (RIAA)

Total Frequency Range
Stereophonic Recording

This High Fidelity Stereophonic Recording was produced featuring the Frey Stereophonic Curtain of Sound* technique.

When heard on a balanced playback system, the elements or musicians on the recording will be reproduced in the exact locations, directionally, as at the original performance. This original, positive technique to produce a pure, true stereophonic effect so that the instruments or elements of the recording are perfectly relocated as to direction of sound is an Audio Fidelity development and is true stereophonic reproduction.

This recording was made on an Ampex 350-2 with special electronic circuitry, using Altec, Electrovoice, RCA, and Telefunken microphones. The masters were cut with an automatic Scully Record Lathe mounting a Westrex 45-45 cutter with special feedback electronic circuitry driven by custom 200 watt amplifiers.

Precision mastering was done so as to achieve maximum stylus velocity consistent with minimum distortion, resulting in the ultimate in channel separation and realizing the greatest possible signal-to-noise ratio.

While the total frequency range of 16 cps to 25,000 cps on this record may not be within the range of ordinary human hearing, nevertheless inspection of the grooves with a microscope will show the etchings of the upper dynamic frequencies. It is the opinion of the manufacturer that if these frequencies were omitted from this record a certain warmth of tone that is felt and sensed rather than heard would be lost. For this reason and to achieve the ultimate in our "Studies in HIGH FIDELITY STEREOPHONIC Sound" we have gone to these extreme electronic lengths.

Although any 33⅓ RPM stereophonic record playback equipment may be used in playing this recording, it is recommended that playback equipment of extreme wide range and fidelity be used so that the recording may be enjoyed to its utmost.

Low Frequency Limit	**16 CPS**
High Frequency Limit	**25,000 CPS**
Crossover	**500 CPS**
Rolloff	**13.75 DB at 10 KC**

Audio Fidelity Records produced and released the world's first Stereophonic High Fidelity record (Stereodisc) in November, 1957.*

Photography: BOB WITT

SIDE 1

1. BISAT EL REEH (Magic Carpet) Bakkar-Frey
2. RAKS EDOUR (The Dance Goes On) Bakkar-Frey
3. RAKS EL NILE (Dance of the Nile) Bakkar-Frey
4. ALI BABA Bakkar-Frey
5. EL GENIE (The Genie) Bakkar-Frey
6. SIREERIE (Lullaby) Bakkar-Frey

SIDE 2

1. CHA CHA PHARONIC (Cha Cha of the Pharoah) Bakkar-Frey
2. YA SALEM (How Beautiful) Bakkar-Frey
3. YA AMAR (Light of the Moon) Bakkar-Frey
4. HAMDILLAH (Happy Meeting) Bakkar-Frey
5. IBIR GERAN (The Neighbor's Son) Bakkar-Frey
6. MA LAYISH (That's Fine) Bakkar-Frey

Write for free catalogs listing the latest Audio Fidelity monaural, Stereodisc* and Stereo Mastertape* releases: Audio Fidelity, 770 Eleventh Avenue, New York 19, New York.

PRINTED IN U. S. A. COPYRIGHT 1958 BY AUDIO FIDELITY, INC.

All selections composed by Bakkar-Frey and published by Matador Music, BMI.

*Reg. Appd. For

STATLER RECORDS PRESENTS

SHUFFLE ALONG

With

LYNDA GACHE'



SLP 1297

STATLER

SLP 1297
UIA

STATLER RECORDS PRESENTS

SHUFFLE ALONG WITH LYNDA GACHÉ

by

Lynda Gaché



LYNDA GACHÉ

LYNDA GACHÉ comes to us offering a background as rich and exciting as the routines that she will teach on her national tour with DANCE CARAVAN-DANCE OLYMPICS. She was with the JUNE TAYLOR DANCERS on the JACKIE GLEASON SHOW, worked the famous JONES BEACH MARINE THEATRE IN NEW YORK and was one of the glamorous multi-talented ROCKETTES at the RADIO CITY MUSIC HALL and is presently Assistant Dance Director for the JUNE CLAIRE SCHOOL OF DANCE. Her TAP and JAZZ routines and production numbers PRE-SCHOOL novelties and latest style dances will highlight every show. Choreographer for New York's Largest Club, the famous COLONIE HILL, her routines are a must for devotees of Tap, Jazz and pre-school work.

SHUFFLE ALONG WITH LYNDA GACHÉ

by

Lynda Gaché

SIDE A

1. *Swamp Fire*
2. *More Of The Same*
3. *Calypso*
4. *Sing Sing Sing*
5. *Sarava*

SIDE B

1. *Shuffle Along*
2. *Honeysuckle Time*
3. *Top Hat*
4. *Puttin' On The Ritz*
5. *Don't Slow Me Down*

For complete catalog listings call or write:

STATLER RECORDS, INC., 1795 Express Drive North, Smithtown, New York 11787 (516) 583-3386

ISIS



BDS 5605 STEREO

BDS-5605 STEREO




















Side One
WAITING FOR THE SONRISE (5:22)
(C. MacDonald, G. Bianco)
EVERYBODY NEEDS A FOREVER (4:41)
(C. MacDonald)
SERVANT SAVIOUR (7:43)
(C. MacDonald, G. Bianco)
RUBBER BOY (6:21)
(C. MacDonald, G. Bianco)

Side Two
APRIL FOOL (5:22)
(J. Fineberg)
BITTER SWEET (4:10)
(C. MacDonald)
DO THE FOOTBALL (3:00)
(S. Bass)
SHE LOVES ME (4:42)
(C. MacDonald, G. Bianco)
COCAINE ELAINE (3:05)
(C. MacDonald)

PRODUCED BY: GEORGE "SHADOW" MORTON
DIRECTED BY: RON GITTMAN
FOR RADAM PRODUCTIONS, INC.

Arrangements: Carol MacDonald
"April Fool" by J. Fineberg, C. MacDonald
"Do the Football" by S. Bass, C. MacDonald

Strings by MEKO

Ultra-Sonic Studios, L.I., N.Y.
Engineer: John Jeffry Kracke
Mastering: Warren Evans/Bell Sound Studio

CAROL MACDONALD—Rhythm Guitar, Lead Vocals, Leader, Founder, Writer, Arranger

GINGER BIANCO—Drums, Co-Leader, Co-Founder, Co-Writer

SUZI GHEZZI—Lead Guitar

STELLA BASS—Bass, Vocals, Writer

LIBERTY MATA—Percussion, Congas, Bongos

JEANIE FINEBERG—Tenor Saxophone, Flute, Piccolo, Vocals, Writer

LAUREN DRAPER—Trumpet, Fluegelhorn, Vocals

LOLLY BIENENFELD—Trombone, Vocals

All Songs Published by
DEPOSIT MUSIC LTD & WOODEN WEIGHT

Album Design & Photography: JON STEVENS
Logo Design: MARS
Packaging Direction: MILTON SINCOFF
Executive Producer: RON GITTMAN

Hats Off To: Art Kass, Lew Merenstein, Ron Terry, Three Dog Night, Steve Weiss, Bill Stahl, Pat Cox, Susan Shapiro, Alex Mann, Crawdaddy, Josh Mills, Ian Dove, Les Ledbetter, Rolling Stone—Fran Leibowitz, Glenn O'Brian, Tony Russamano, Scott Osborn, Ronnie's of Flushing, Stewart Color Labs, Fashions By Phantom, The Selmer Ampeg Co.

For info on ISIS contact:
Radam Productions, Inc. 200 E. 27th Street
New York, N.Y. (212) 757-6300

Also on Ampex 8-Track and Cassette Stereo Tapes
© 1974 Buddah Records, Inc.
A Subsidiary of Viewlex, Inc. ℗ 1974 Buddah Records, Inc.
All Rights Reserved ® TM Reg. U.S. Pat.—Member RIAA

"JON STEVENS' . . . METAL IMAGES ARE THE MOST PRECISE REPRODUCTIONS OF HUMAN FORMS SINCE LEONARDO DA VINCI."
—Karen Thorsen, Zoom Magazine 1973

BOBBY CALDWELL



SPECIAL TO ME*
MY FLAME*
LOVE WON'T WAIT
CAN'T SAY GOODBYE**
COME TO ME
WHAT YOU WON'T DO FOR LOVE
KALIMBA SONG
TAKE ME BACK TO THEN
DOWN FOR THE THIRD TIME

Produced by: ANN HOLLOWAY
*Produced by: MARSHA RADCLIFFE
**Produced by: GEORGE "CHOCOLATE" PERRY

All songs published by SHERLYN PUBLISHING CO., INC. BMI/LINDSEYANNE MUSIC BMI/
with the exception of "SPECIAL TO ME" which was published by SHERLYN PUBLISHING CO., INC./
LINESEYANNE MUSIC BMI/KIMLYN MUSIC CO. ASCAP/TOTER BACK MUSIC ASCAP



PLAYERS:
Drums: Ed Green, Joe Galdo, Harold Seay
Bass: Bobby Caldwell, George "Chocolate" Perry, Richie Valesquez
Guitars: Bobby Caldwell, Alfons Kettner, Steve Mealy
Keyboards: Bobby Caldwell, Benny Latimore
All Synthesizers: Bobby Caldwell
All Vocals: Bobby Caldwell
Horns and Strings arranged by: Mike Lewis

Special Thanks to the entire T.K. staff

Clouds
8804

©℗1978 T.K. Productions, Inc.
Distributed by TK Records, 495 S.E. 10th Court, Hialeah, Fla. 33010


RICK JAMES
STREET SONGS



PRODUCED, WRITTEN AND ARRANGED BY RICK JAMES

'5.00

DIRECT DISC: MAY 6, 1981

GLEN VELEZ

Bodhran — Irish frame drum
22" diameter, no jingles, goat skin head
Dora — Uzbek tambourine
16" diameter, metal rings on inside of frame, goatskin head.
Kanjira — South Indian tambourine
8" diameter, lizard skin head
Pandeiro — Brazil tambourine
left hand modifies pitch in coordination with right hand strokes.
16" Bell, jewsharp

CHARLIE MORROW

Ek Tara — India east coast.
17" one string to 4½" skin head
C trumpet, Mexican ocarinas, ship bell, cow bell, police whistle,
jewsharp, chanting voice, megaphone and feet.

SPONTANEOUS MUSIC

Dancing and playing
each musician moving between 2 microphones

Side 5681A 12:20 Side 5681B 10:20

Promotional Copy
JCOA/New Music Distribution Service
500 Broadway
New York, N.Y. 10012
(212) 925-2121

CR-193

MIKE SANTIAGO/ENTITY



WHITE TREES

SIDE ONE

1. FLIGHT OF THE SPARROW (7:00)
2. WILLOWS (6.57)
3. ON THE EDGE (6:14)

SIDE TWO

1. OPHELIA (6:19)
2. RUE VEINE* (6:23)
3. WHITE TREES/Suite (10:22)
   Part I- First Sighting
   Part II- Mosaics/Part III- Remembrance

All Compositions and Arrangements By Mike Santiago
Except * By Rick Montalbano Ninobe Music/ (ASCAP)

Mike Santiago, Guitar
Ronnie Glick, Drums
Dave Larue, Bass
Tom Baker, Percussion, Congas, Vibraphone
Richard Sussman, Piano
Recorded: 13-14 October 1977

Produced By: Hank O'Neal and Mike Santiago
Recording: Bruce Gerstein/Downtown Sound
Art Director: Ron Warwell
Cover Photograph: Rollo Phlecks
Liner Photograph: Michele Glick
Liner Design: Ed Thomas/Trans Central
Reproductions Inc.

Special Thanks to: Danny Lamb, Musictronics; Pete Rosa Sr., For His Faith; Michele Glick For All The Free Meals.

Mr. Santiago plays a custom-made guitar by Sam Koontz. The music on this album is dedicated to Bonnie Santiago.

℗1977 CHIAROSCURO RECORDS, A division of Audiofidelity Ent., Inc.

221 West 57th Street, New York, N.Y. 10019/(212) 757-7111

THE ORIGINAL SOUND TRACK RECORDING OF THE CBS TELEVISION SPECIAL

A CHARLIE BROWN CHRISTMAS

VINCE GUARALDI TRIO



Fantasy
8431

A CHARLIE BROWN CHRISTMAS VINCE GUARALDI TRIO

The hardest task an artist faces is not just to achieve self-expression; that almost comes by definition even if it's difficult to hone that self-expression into something good enough to be art.

It is another kind of thing altogether (and it strikes me as more difficult) to look at, hear, feel and experience somebody else's artistic expression and then make something of your own which shows empathy, which relates to the other but which still has your own individual artistic stamp.

This is what, it seems to me, Vince Guaraldi achieved with his scores for Charlie Brown. He took his inspiration from the creations of Charles Schulz and made music that reflects that inspiration, is empathetic with the image and is still solidly and unmistakably Vince Guaraldi.

It was natural for him to do this—he's been reading Peanuts for years, as who hasn't?—but he brought some very special talent along to the process.

Vince has big ears, a wide range of feeling and a poetically lyrical manner and playing and of writing jazz music. Off stage he's flip and funny, salty and serious and sometimes stubborn. At the piano, he's all music, all lyricism and all jazz.

In the Educational Television three-part film, "Anatomy of a Hit," Vince was shown as a sensitive introspective little man whose dreams became music. This is true. Ever since he was a student at San Francisco State College he has dreamed music and music has been his dream. In the years of apprenticeship he spent with Cal Tjader and Woody Herman and with his own group (until he hit the big time with "Jazz Impressions of Black Orpheus" and "Cast Your Fate to the Wind") Vince learned the hard lesson of how to transmit those dreams from his mind through his hands to the keyboard.

Jazz is a music of individualism. As such it is truly a music of people, not styles. Each person develops his own sound, his own voice, his own musical personality which, with some, is expressed only in their own playing. With Vince, the personal sound, the personal voice and the individual musical personality is expressed not only in his playing but in his composing as well.

All the characters in Peanuts are artists confronted with the illogical, blind and mechanistic world. It was natural that Vince Guaraldi's music should fit so well.

Ralph J. Gleason

Fantasy Records, Tenth and Parker, Berkeley, California 94710

FOR ALL IT IS

BARRE PHILLIPS



STEREO

Japo 60003
2360 003

FOR ALL IT IS BARRE PHILLIPS

SIDE I JUST 8 (7:00) · WHOOP (3:50) · FEW TOO (5:30) · LA PALETTE (4:00)
SIDE II Y EN A (5:43) · DRIBBLE (7:13) · Y. M. (4:47)

ALL COMPOSED BY BARRE PHILLIPS

BARRE PHILLIPS, BASS · PALLE DANIELSSON, BASS ·
BARRY GUY, BASS · J.F. JENNY-CLARKE, BASS ·
STU MARTIN, PERCUSSION ·

LEFT CHANNEL: : RIGHT CHANNEL
BARRE PHILLIPS · BARRY GUY · STU MARTIN · PALLE DANIELSSON · J.F. JENNY-CLARKE

RECORDED ON MARCH 12, 1971 AT ALSTER FILM-TONSTUDIOS, HAMBURG
ENGINEER: KLAUS BORNEMANN COVER DESIGN: ARMIN BECKER
PRODUCED BY BARRE PHILLIPS

japo records 60003 STEREO 8 münchen 60 gleichmannstrasse 10

Distributed by Warner Bros. Records Inc.
a Warner Communications Company
3300 Warner Blvd., Burbank, Calif. 91510
3 East 54th Street, New York, N.Y. 10022

℗ 1973 JAPO RECORDS

PRINTED IN WEST-GERMANY

LC 3026

THE JERRY HAHN QUIN-TET



JERRY HAHN



MIKE WHITE



NOEL JEWKES

HARP BE-IN



RON McCLURE



JACK DeJOHNETTE

Charge

LP #7001

STEREO

THE JERRY HAHN QUINTET

The popular music world is cluttered with unseasoned kids groping around the electronic spectrum hoping to land on something freaky which can be promoted into financial success.

And during the couple of years of this rock-blues-country-folk-skiffle frenzy the jazz scene has become entangled in another of its inimitable intramural verbal brawls revolving around pompous pronouncements and dubious definitions which try to explain why jazz should have no connection with contemporary pop-rock.

Meanwhile up at the level of creative performance a new generation of instrumentalists is doing what important popular American musicians have been doing since the turn of the 20th century: they are working with all the tools available and all the background possible to create distinctive and individual expressions in ensemble and solo, written and ad-lib.

I submit that the best rock, the best blues, the best folk, the best country and the best skiffle-jug are all "jazz" musicians in the purest sense and those who are expanding their horizons beyond the Pacific, Atlantic, and Caribbean are bringing into this popular-jazz world some of the most intriguing sounds and rhythms ever to have entered the North American music world.

Guitarist Jerry Hahn who organized this rehearsal-recording group is a 27-year-old product of the mid-continental United States: born in Nebraska, raised in Kansas. A generation ago Jerry would most probably have been hung-up on western swing and cowboy blues, and yet the sitar-like theme which begins this album's most impressive "Ara-be-in" is a far cry from Wichita. And during the ensemble interludes which change the pace, mood, and tuning on "Ara-be-in" there are cross-patterns of hard guitar, drum, bass and violin rhythms which are African, not American, or Indian.

The point is that a group of skilled young jazzmen such as this Hahn quintet is more artistically uninhibited and technically proficient than any from an earlier generation in jazz history, and they use their musical integrity to produce nightclub sets, concerts and records of far higher intelligence than those that represented an earlier jazz era.

Violinist Mike White (a colleague of Hahn's in the 1964-66 John Handy quintet) brings a sound to this recording ensemble which varies from the long flowing melodic solo lines in "My Love" to the complicated exchanges (particularly with tenor saxophonist Noel Jewkes) on "In the Breeze" or the all-out romp, "Dippin' Snuff."

Both White and Jewkes are well known in the San Francisco area but other than White's tenure with Handy, neither has received any other than provincial acclaim. Jewkes, from his astonishing entry on "Ara-be-in" to his swapping of sounds with voices, violin and percussion on "Snuff" is a tower of imaginative strength throughout this record, as he is in all live performances.

Jewkes wrote "My Love," arranged it, and is featured on the sensitive flute solo. Originally from Salt Lake City, he has played in Northern California with Big Mama Thornton, Jon Hendricks, Jimmy Witherspoon, and the Granelli-Marshall experimental lights-and-sounds group.

Drummer Jack DeJohnette and bassist Ron McClure are members of the Charles Lloyd quartet which spent many weeks in San Francisco in the Spring of 1967. For straight-ahead rhythmic teamwork, note this pair on "In the Breeze." And DeJohnette's tasteful pacing and dynamics help make "Ara-be-in" the magnificent performance it is.

Both DeJohnette and McClure are in their mid-20's. Both have lifetimes of music study behind them, McClure a music degree from Julius Hartt College in his native New Haven.

DeJohnette went east from his Chicago home in 1965, worked with Coltrane, Hank Mobley, and most of the New York creative musicians, including Miles Davis, prior to joining Lloyd in 1965. McClure's career is equally illustrious, including work with Buddy Rich, Maynard Ferguson, Wynton Kelly, Jaki Byard, Wes Montgomery, and then in January of 1967, Charles Lloyd.

That these two eastern jazzmen fitted easily into the San Francisco music world (and played dances, concerts, jam sessions and rehearsals) is another commentary on the breadth and involvement of the artistic experience of today's jazzmen.

This is a fine recording: play it loud and listen. And play the Hahn guitar solo, "Ragahantar" and follow it with "Ara-be-in." The comparison helps to demonstrate Hahn's musical perception and also the remarkable talents needed to take a complex and highly personal guitar expression and expand it into a jazz quintet performance of classic proportions.

PHILIP ELWOOD
San Francisco Examiner Jazz Critic,
Instructor in American History, the Peralta Colleges, Oakland, Calif.,
Jazz program director, Radio KPFA, Berkeley, Calif.

Contemporary Music On Record

STEREO LP #7001

Side A:
ARA-BE-IN
IN THE BREEZE

Side B:
MY LOVE
RAGAHANTAR
DIPPIN' SNUFF

JERRY HAHN — Guitar

MIKE WHITE — Violin

NOEL JEWKES — Tenor & Flute

RON McCLURE — Bass

JACK DeJOHNETTE — Drums

Recorded at Sierra Sound Laboratory in Berkeley, California, on April 3 ("Ara-Be-In") and April 4 (all other titles), 1967. Bob DeSusa - engineer.

Supervision and production: Chris Strachwitz

Cover: Wayne Pope

Photos: Chris Strachwitz

Stereo master: Capitol Records

All tunes published by Tradition Music Co. - BMI

c 1967 by Changes Records
P. O. Box 9195 - Berkeley, Calif. 94719

Changes Records are distributed by Arhoolie Records. For our complete catalog of folk, blues, jazz, gospel, country and cajun music, send a stamp to above address.

NOTE: THIS LP IS AVAILABLE ONLY IN STEREO but can be played on any record player.

dbx® RECORDING TECHNOLOGY SHOWCASE SERIES

VOLUME 1 RTS-1

dbx ENCODED DISC — A RECORDING PROCESS THAT INCREASES DYNAMIC RANGE AND VIRTUALLY ELIMINATES RECORD SURFACE NOISE. USE ONLY WITH A dbx DISC DECODER.

Mark Levinson presents. . .

a collection of individual musical instrument recordings and selections from jazz and classical repertoire



Mark Levinson presents . . .

a collection of individual musical instrument recordings

and selections from jazz and classical repertoire

Side 1 (18:36)

1. **JUNGLE SONG** (Excerpt) — *Mark Levinson (3:27)*
   Bill Elgart, Percussion
   Kent McLagen, String Bass
   Mark Levinson, String Bass
2. **SOCIAL** (excerpt from "A Life") — *B. Elgart (5:37)*
   Bill Elgart, Percussion
3. **SHITSU-MON** — *F. Foster (7:19)*
   Elvin Jones' Jazz Machine
4. **PENNY LANE** — *Lennon/McCartney (1:58)*
   New Haven Brass Quintet

Side 2 (19:31)

1. **PARTITA NO. 3 IN E MAJOR,** BWV 1006: Preludio — *J. S. Bach (3:57)*
   Eliot Fisk, Guitar
2. **SONATA NO. 49 IN E FLAT MAJOR** (1st Movement) — *J. Haydn (6:35)*
   Lois Shapiro, Piano
3. Art of the Fugue: **CONTRAPUNCTUS XII** — *J. S. Bach (2:34)*
   Charles Krigbaum, Organ
4. **LORD, LET ME KNOW MINE END** — *Greene (6:10)*
   Batteli Chapel Choir
   Britt Wheeler, Organ

JUNGLE SONG

The string basses repeat a motif over which the percussion tells a story. Near the end of this excerpt, the basses change to a new motif which fades out. One bass is on the left, one on the right, and the percussion is in between. This is one of the most difficult-to-reproduce recordings we have ever made. If your system has trouble with it, don't feel like the Lone Ranger.

SOCIAL

"A Life" is the story of a person's life from birth to death. "Social" describes relating in society. Bill Elgart is a powerful player, so turn up your system (not so loud that it distorts, of course).This is music that in life uses silence as an integral part of the music. To really enjoy this selection, try to listen to it in a quiet environment.

SHITSU-MON

The Japanese title reflects the influence of Japanese scales used in the composition as a base for improvising by the soloists. Elvin Jones is a legend in jazz and is one of the most influential stylists in modern music. His rhythmic, pulsing swing has never been duplicated or approached, although he is imitated by young musicians all over the world. This group reflects Elvin's interest in music with drive as well as subtlety. While capable of playing with great force (we clocked him over 138 dB spl, the microphone more than a meter away from the drums), much of the time he plays so lightly and delicately. Most records of Elvin's music compress the drums a great deal, so that this vital aspect of his music is destroyed. Not so on this recording.

PENNY LANE

This popular Beatles' song is performed by the New Haven Brass Quintet. This is an earlier recording which does not have quite the sonic quality of the other selections on this side. It is a good example of the entertaining, original repertoire of a fine brass group, and the arrangement features unusual tuba and solo trumpet work that you will enjoy.

PARTITA NO. 3 IN E MAJOR

Eliot Fisk is an outstanding young artist whom Andres Segovia has honored by calling "One of the most outstanding artists of that instrument." Segovia defines Fisk's artistry as "The result of perfection of technical ability and pure musical expressiveness." This selection was recorded in a chapel with wonderful acoustics. Eliot's strong, articulated attack and relentless drive captivate the listener, making him or her forget how difficult this piece actually is. Mr. Fisk transcribed it for the guitar, and here it becomes a showcase for his musicianship and genius.

SONATA NO. 49 IN E FLAT MAJOR

Lois Shapiro's light, sensitive touch is perfect for evoking the flow and lyrical evolution of this sonata. She is playing the Mark Allen concert grand piano, voiced and tuned for the recording by its maker. The piano is famous for being one of the most difficult instruments to record. Because the dynamic range of the concert grand is so large, compressors are often used to make it "easier" for conventional equipment and pressings to handle the information. This obviously compromises the music itself by altering the dynamics created by the artist. A single note on a concert grand can clip a recording or playback system faster than many other sources. It is also a real test for a noise reduction system encoded disc format.

CONTRAPUNCTUS XII

Charles Krigbaum's performance of this classic work has been praised by critics and musicologists in the U. S. and abroad. This selection features unusually high, clear stops which create a floating, airy feeling unlike other more complex, dense parts of the Art of the Fugue. The compositional architecture and unusual tonal color make this piece a delight. The ambience of Dwight Chapel and the clarity of the Von Beckerath organ bring out the beauty of this last, unfinished work of perhaps the greatest composer in western classical music.

LORD, LET ME KNOW MINE END

This wonderful piece of early English choral music features superb vocal melodies and harmonies, an organ pedal line which underscores the entire work, and the resonance of a beautiful chapel. I consider it one of the best recordings I've done. Furthermore, it has become one of my favorite pieces of music, and I am pleased to have it included in this collection of my work. Devotional music is one of the fundamental sources of music in every culture, because it is a timeless link between man and the universe he will never comprehend (God), but must learn to be a part of.

A PERSONAL NOTE FROM MARK LEVINSON

I first became deeply involved with music when I began studying the trumpet in school. I remember spending many afternoons copying Bix Beiderbecke solos from records in my parents' collection. I started playing the string bass in high school. In my teens and early twenties, I was working in jazz groups in the U.S. and Europe. I was exposed to Indian classical music and had the privilege of studying with Akbar Khan at his school in California, principally on the Sarod, the instrument he plays.

During my studies it always interested me to record my associates and teachers. These tapes often became treasured possessions. As my recording expertise became less primitive, I realized that there was a need for better equipment. This led to an interest in designing and building first microphone mixers, then playback equipment, working with consultants who devised appropriate circuitry. In 1973, Mark Levinson Audio Systems introduced its first product, the LNP-2 preamplifier, which is still in production today and was used to record the material on this record and master the lacquers. The trumpet, bass, and sarod are still part of my life. My spiritual relationship with music and instruments remains the cornerstone of my purpose and the basis of my involvement with audio.

In associating with many fine artists and a few master musicians, I have learned the importance of the master instrument. My own string bass was made about 1680 in Italy by a student of Stradivarius. My goal is to make the equivalent of the master instrument in recording and playback components, and to see them used in the service of the great music of the world.

The dbx encoded disc is an attempt to offer the kind of dynamic range generally unavailable to most home listeners in a relatively inexpensive and convenient form. Both dbx and I are most interested in your reaction to this first album in the "dbx Recording Technology Showcase Series." The program material was selected from the Mark Levinson library of master tapes to represent many different kinds of music, not just music with the widest dynamic range. This is because the people of dbx feel, as I do, that the purpose of audio is to enable people to enjoy music in its variety and subtlety. The measure of any audio component, then, lies in its ability to increase our emotional response to music, to help us *feel* its message.

Quiet music, which depends on silence to give every note meaning, often suffers from the noise inherent in conventional records. Accurately reproducing extremely dynamic material is one of the great difficulties in our field. The dbx Encoded Disc hopes to meet these challenges.



CREDITS
Program Director: Jerome E. Ruzicka
Disc Mastering: David Crawford (Masterdisk Corporation) and Rod Revilock (dbx, Inc.)
Matrix: James Shelton (Europadisk Plating)
Production Coordination: Mary Warbasse and Harold Cohen
Photography: Clark Broadbent
Album Artwork and Layout: Mary C. Ruzicka

Library of Congress No. 79-750342

PRINTED IN U.S.A.

℗ © 1979, dbx Inc. Newton, Mass.

BLUES CARAVAN

BUDDY RICH

SEXTET



VERVE HIGH FIDELITY

V-8425

CO 86

V/V6-8425

BLUES CARAVAN

BUDDY RICH AND HIS SEXTET

personnel:
Buddy Rich, leader & drums; **Sam Most,** flute; **Rolf Ericson,** trumpet; **Mike Manieri,** vibes; **Wyatt Ruther,** bass; **Johnny Morris,** piano.

side one

1. Blow'n The Blues Away 8:33 (ASCAP)
2. BR Blues 3:07
3. Late Date 5:07 (BMI)

side two

1. Caravan 9:35 (ASCAP)
2. Young Blood 5:54
3. I Remember Clifford 5:54

Recorded in New York City August 14 & 16, 1961
Cover photograph by Roy DeCarava
Recording engineer: Dick Olmstead
Produced by Creed Taylor

Buddy Rich has been on a caravan of sorts since he struggled to his feet for the first time back in 1918. He was the son of a vaudeville team known as Wilson and Rich (his mother sang and his father was a comedian), and Buddy joined the act before he was two. By the time he was four, he *was* an act, and had appeared in a Broadway show. Before he was 10, he was touring (the United States, Hawaii, and Australia) as "Traps, the Drum Wonder." It wasn't until the mid-Thirties that Buddy began his travels with big bands and started to lift eyebrows in the world of jazz with his drumming.

He played with many small groups in both Dixieland and swing styles before signing on with a series of top-name bands. His drums, from time to time, sparked the swing offerings of such bands as those led by Bunny Berigan, Artie Shaw, Les Brown, Tommy Dorsey, Benny Carter and Harry James. And he has taken a couple of cracks at leading his own big band. It was with Dorsey, though, that Buddy really hit his stride as a great big band drummer, and his recordings of *Quiet Please* and *Not So Quiet, Please* with TD were quickly gobbled up by a whole generation of aspiring young drummers.

Buddy has periodically put down his sticks to go out as a single — either as a singer or a dancer, and, on occasion, as a singer-and-dancer. His long career in vaudeville and jazz, plus his phenomenal sense of time, have combined to make him an unusually skilled dancer and a remarkably assured singer. But, inevitably, he has always returned to the drums.

Part of his appeal as a showman (his appeal as a musician and technician is already legend) is his endless energy. Listening to air shots of the old Artie Shaw band in 1938 is an experience in listening to enthusiasm. In addition to firing the band with his drums, Buddy is a sort of vocal cheering section behind the soloists, urging them on and on. In the late 1940s, he appeared on stage at the venerable Apollo Theater in Harlem with his big band . . . and his left arm in a cast! He had broken the arm in three places playing handball two days earlier. Buddy danced a little, sang a little, and brought the show to its climactic close with his drum specialty—*Not So Quiet, Please* played with one hand and both feet! Rich is admired by drummers for precisely this quality, he uses his hands *and* feet—and his head—when he's playing.

Part of his appeal as a person is his unwillingness to be set back. When he suffered a heart attack several years ago, cynics declared that he was through. Yet, within four months, Buddy had bounded back into jazz with a blazing sextet and all of the flash and fire he had displayed before being stricken.

These days Buddy is still on a caravan. Two days after the final session for this album, he and his group set out on a gruelling tour of the Far East and Asia under auspices of the United States State Department, as part of the International Cultural Exchange Service of ANTA. He and the group opened at a fair in Kabul, Afghanistan; then traveled a route which included fairs, outdoor theaters, tent shows and the like in such spots at Katmandu, Nepal; Bangkok and other cities in Thailand; Namphom Penh, Cambodia; Laos; Jakarta, Indonesia; Singapore; Hong Kong; Saigon, Viet Nam; Calcutta, Bombay, and New Delhi, India; and other Asian cities through the end of 1961.

It's a thrilling caravan for Buddy, one which will not only enhance his reputation abroad, but which will bring live jazz to many areas of the world where American music is much admired, but rarely (if ever) heard in person.

With Buddy on tour are the crack sidemen he worked with on this recording. Sam Most doubles on clarinet, alto sax, piano, and flute. He's been with such bands as Shep Field and Tommy Dorsey, and has led his own groups. He won a **Down Beat** magazine New Star award in the International Critics' Poll of 1954. Mike Manieri is Buddy's discovery, a talented and creative New York vibes man. Rolf Ericson is the brilliant young Swedish trumpeter who has been featured with such swinging American bands as Woody Herman, Charlie Barnet, Eliot Lawrence, Benny Goodman, and Charlie Ventura, among others. Wyatt Ruther, nicknamed "Bull", has played bass with Dave Brubeck, Chico Hamilton, George Shearing, and Erroll Garner, among others. Johnny Morris is a bright young pianist gaining recognition with Buddy.

Some musical landmarks along the way in this Blues Caravan include the long, building climax to **Blow'n The Blues Away** . . . Most's wild choruses on that tune . . . Buddy's soft-shoe brushwork before the out chorus on **Late Date** . . . Buddy's long solo on **Caravan,** which displays his sense of dynamics and his knack of building and mixing patterns . . . Rolf's solo on **I Remember Clifford,** his horn reverently softened by a felt hat . . . The punching fours between Buddy and Mike on **Young Blood**. . . And, finally, note the bright ensemble sound over-all.

Dom Cerulli

Jazz Suite On The Mass Texts

Paul Horn

COMPOSED AND CONDUCTED BY LALO SCHIFRIN



RCA VICTOR
DYNAGROOVE
RECORDING

LPM-3414

JAZZ SUITE ON THE MASS TEXTS
Paul Horn
Arranged and Conducted by Lalo Schifrin
Produced by Al Schmitt

Mono LPM-3414
Stereo LSP-3414

Thoughts on the Liturgy and Jazz

I suspect that most of us are looking for excitements and tensions that give life rather than take it away as is the usual case. The business world has achieved a level of stress that results in ulcers, high blood pressure and early death. That is not the kind of tension and animation that most of us want to cohabit with since life is already too short in its good years. We need quick death like we need more calories.

No, the excitement that I speak of is the quickening of the blood stream and the imagination, and from this inflaming we fondle life, and know it, and see it with bigger eyes; and relaxation comes because our own life has been enriched and we know that existence has happiness and tension and they are not in conflict. When together rightly, they bring increased desire and tranquillity.

I believe prayers have been in need of a transfusion of life (more action) for some time. This basic act of man (once upon a time men prayed in foxholes; now they pray in spaceships; they pray on subways, too, and on high hills in their own way) would seem to have its own vitamin pills available when those moments come that indicate boredom and mediocrity. But it doesn't, and the reason that even greater will power will not bring the kind of tension I'm talking about is that the prayer, if it is not of the whole man, has built-in retro-rockets which make it slow down. In other words, if a man can't pray with all his talents involved, then his prayer will eventually end in dissatisfaction and annoyance.

Man must pray in music and he must pray in freedom. He must be able to sing, even when he is in the group, the congregation.

Jazz has been making some pretentious claims for years that liturgy (public prayer) needs it. I use that word "pretentious" because it expresses the attitude of the choir director who is looking backwards into musical history for his themes. But jazz knows no other ritual than that of freedom, and therefore it looks at prayer as a natural ally and feels no inferiority about its attitude since the roots of jazz are deeply embedded in religious actions and song.

If the Negro will ever achieve the dignity and civil authenticity that he deserves, it will be because he has a vision of himself as a child of God, free before God and therefore worthy of respect and love and justice by men who stand before God in the same way. The Negro has given this vision to the world of jazz, and though that world has tampered with the heritage at times, still at its root is the conviction of the dignity of man and his freedom. Prayer is supposed to act from the same premise. It takes the same energies and directs them toward an object outside ourselves.

Lalo Schifrin, a jazz composer and player from Argentina, well known in the United States for his playing with Dizzy Gillespie and his jazz scores for movies, television, and other major jazz players (his credentials are excellent) has a *Vision* that is here before you. I'm not sure we are equal to it. He has taken portions of the English Mass, which both Anglican and Roman Communities use, and scored them for jazz feelings and moods.

I'm afraid we are not equal to this music because we have not yet learned how to sing with the freedom that prayer deserves. We are too inhibited to throw ourselves into the reality of the music; we are too hesitant to throw ourselves into the reality of the prayer, even. Our problem is serious but the composer can't be concerned with that. He must go on with his work.

But, one day, Schifrin's idea for the setting of the Creed will become an act, a happening, in a church. His idea is so simple. There is no music for the singers but only the instructions that each singer (that's you and me) is to open his version of this mighty statement of belief by singing the first line at the lowest tone that he can manage with grace. The singer is to perform as much of the text as his lungs can handle. This is to be sung with a quiet dynamic. Once this line is finished, he then moves up a step and continues in the same fashion. On this recording the horn of Paul Horn is emphasized (and he is worthy of the emphasis) but in the background, if you listen carefully, there is the ascending, demanding, stairway of voices—each announcing to the world *his* creed and yet doing this in the midst of his fellows. A dream exists in which this is done in a Cathedral, and for once each man is on his own and shouting musically to his God what he believes . . . yet, in community, which is the desire of the world today.

This is where the tension enters that contributes to life and makes it more thrilling and livable rather than filling it with more of the disease of the world that lies in such glittering mounds around us.

Schifrin has not made this same approach with all the portions of the Mass that are sung and played here. In the others, besides the Creed he has taken the color, the feeling, the drive that permeates all jazz and used it to suggest the future that jazz can have in liturgy. Jazz, with all its spontaneity, can never be channeled completely into liturgy, but the lean lines that jazz creates so often fit the spare content of the "Lord, Have Mercy on Us," and the "Lamb of God."

The young composer from Argentina is not the first to try this; nor shall he be the last to do it. But what he has done, at a moment in our lives when music is finding a new life in the Church, is to turn our eyes from the past—where they have lingered much too long—to the present and to the future. What is strange is that such redirectioning has to be done when we have lived all our lives with syncopation, blues, folk materials. How could it be that liturgical music could fail to grow and incorporate the values of our world? Why is it that a form of song that is a thousand years old must remain as *the* valid form for the prayer that makes us free? There is no reason other than that men must in some way hate this world we inhabit, our world.

Well, we'd like to say much more, but our space is limited. I suggest that you listen to this album. You may not fully like everything that Lalo Schifrin does, but then remember the context in which it is written and sung and played. Try the whole idea on for size. I'm sure that you will find it gives life and that more abundantly.

FATHER NORMAN J. O'CONNOR

(Fr. Norman J. O'Connor is director of the Paulist Fathers New York Office for Radio and Television. He is a long-time student of jazz and is a director of the Newport Jazz Festival.)

SIDE 1

KYRIE *(4:13)*
INTERLUDIUM *(2:35)*
GLORIA *(6:03)*
CREDO *(3:02)*

SIDE 2

SANCTUS *(2:41)*
PRAYER *(1:45)*
OFFERTORY *(4:35)*
AGNUS DEI *(4:04)*

Public performance clearance—BMI.

DYNAGROOVE

Dynagroove records are the product of RCA Victor's newly developed system of recording which provides a spectacular improvement in the *sound quality.*

CHARACTERISTICS:

1. ***Brilliance and clarity*** — the original sound in startling definition
2. ***Realistic presence*** — sound projected in "photographic" perspective
3. ***Full-bodied tone*** — even when you listen at low level
4. ***Surface noise virtually eliminated!***
5. ***Inner-groove distortion virtually eliminated!***

To solve these old and obstinate problems in disc recording, highly ingenious computers—"electronic brains"—have been introduced to audio for the first time. These remarkable new electronic devices and processes grew out of an intense research program which produced notable advances in virtually every step of the recording science.

The final test of any record is in the listening—*compare* the sound of Dynagroove recordings!

Dynagroove recordings are mastered on RCA Magnetic Tape.

Recorded in RCA Victor's Music Center of the World, Hollywood, California.
Recording Engineer: Jim Malloy.
Cover: Stained-glass window designed by Roger Darricarrere; photo by Ken Whitmore.

PERSONNEL

QUINTET
Paul Horn, *flute, alto and bass flute, clar., alto sax*
Lynn Blessing, *vibes*
Bill Plummer, *bass*
Mike Lang, *piano*
Larry Bunker, *drums*

ORCHESTRA
Lalo Schifrin, *conductor*
Vincent De Rosa, *French horn*
Frank Rosolino, *trom.*
Dick Leith, *bass trom.*
Al Porcino and Conte Candoli, *trpt.*
Red Callender, *tuba*
Dorothy Remsen and Ann Stockton, *harp*
Ken Watson, Emil Richards, Frank Flynn and Milt Holland, *percussion*

CHORUS
Loulie Jean Norman
Marilyn Powell
Sara Jane Tallman
Evangeline Carmichael
Betty Allen
William Cole
Vern Rowe
Marie Vernon

© 1965, Radio Corporation of America • Printed in U. S. A.

Barbara Mason sings

Oh How it Hurts

Featuring the hit "I DON'T WANT TO LOSE YOU"

FOREVER • IF YOU DON'T • IS IT ME • DEPEND ON ME • POOR GIRL IN TROUBLE • I DO LOVE YOU • FOR YOUR LOVE • LOSE A GOOD THING • GAME OF LOVE • AND OTHERS



ARCTIC

MONO A-LPM. 1

PLP 722

BARBARA MASON SINGS Oh How it Hurts

This collection of great love songs is dedicated to lovers young and old. Since I believe in songs designed with lovers in mind, I think this album can best express how lovers feel in any given situation. These tunes have special meaning if you can dig it.

Now, about this fantastic hunk of talent—and she is really loaded with it! Barbara Mason is one of the most unique female singers in show business today. Possessing a sound and style all her own, she is exceptionally talented. She writes most of her own songs and Barbara also plays piano. In this album, she gives her special treatment to songs of other composers.

When you listen, you'll hear what I mean when I say Barbara Mason is a "hunk" of talent.

BUTTERBALL
WDAS RADIO—PHILA.

SIDE I

1.	OH, HOW IT HURTS	2:49
	Blockbuster Music—BMI	
2.	POOR GIRL IN TROUBLE	3:14
	Stilran-Dandelion—Downstairs Music—BMI	
3.	I NEED LOVE	3:08
	Stilran-Dandelion Music—BMI	
4.	YOU CAN DEPEND ON ME	2:44
	Jobete Music—BMI	
5.	I DO LOVE YOU	3:00
	Chevis Music—BMI	
6.	GAME OF LOVE	2:29
	Stilran-Dandelion Music—BMI	

SIDE II

1.	YES, I'M READY	3:06
	Stilran-Dandelion Music—BMI	
2.	IF YOU DON'T	3:08
	Stilran-Dandelion Music—BMI	
3.	IS IT ME	2:54
	Stilran-Dandelion Music—BMI	
4.	FOREVER	2:35
	Jobete Music—BMI	
5.	I DON'T WANT TO LOSE YOU	2:40
	Blockbuster Music—BMI	
6.	FOR YOUR LOVE	2:18
	Beachwood Music—BMI	

ALBUM DESIGN—Max Bodden Associates
PHOTOGRAPHY—Michael Denning

D. J. COPY
NOT FOR SALE

ARCTIC

NATIONAL DISTRIBUTOR—JAMIE/GUYDEN DIST. CORP.
919 N. Broad Street
Philadelphia, Penna. 19123

PRINTED IN U.S.A.

MONO A-LPM-1004

2 LPs

013 05
DYNAMITE RECORDS
$100

PRESENÇA DE

LENY ANDRADE E OS CARIOCAS



PRODISC 2 DISCOS E FITAS

PRODISC 2 DISCOS E FITAS

K7 AB.007-81A-464099

PRESENÇA DE

LENY ANDRADE E OS CARIOCAS

DISCO 1

Lado A

I LOVE YOU, YOU LOVE ME (Gerald Marks)

COISAS DISTANTES (Carlos Lyra - Vinicius de Moraes)

VAI DE VEZ (Baden Powell - Paulo Cesar Pinheiro)

HOJE (Tristão de Ataíde)

HOMENAGEM A JOÃO GILBERTO
SE CONVERSA UM CONVERSA (Luiz Bonfá - Maria Toledo - Antonio Almeida)

TIM TIM POR TIM TIM (Geraldo Pereira - Wilson Batista)

EU SONHO UM SAMBA (Baden Powell - Vinicius de Moraes)

HISTORINHA NA RODA (Lucio Rangel - Alberto Ribeiro)

Lado B

HOMENAGEM AO MALANDRO (Chico Buarque de Hollanda)

CORCOVANDO (Dilu Melo - Capinan)

MEU CAFARNO VIZINHO AZUL (Geraldo Pereira - Arnaldo Passos)

REGISTRO (Gerardo Parrella - Waldemar Acosta)

SAMBA DESCOMPASSO VIDA E MORTE (Baden Powell - Vinicius de Moraes)

DISCO 2

Lado A

VALSA DE UMA CIDADE (Antonio Carlos Jobim - Ronaldo Bôscoli - Antonio Maria)

SE ALGUEM DISSER (Hervaldo Dias Mello - Gerard Davis)

MADRIGADA (Gerard Davis - Antonio Maria - Ray Gilbert - Otto Maria)

DISSE O QUE EU QUERIA (Gerard Davis - Antonio Maria)

ME DA - ME DA (Geraldo Pereira - Gerard Davis)

CAIXÃO DA VOLTA (Gerard Davis - Antonio Maria)

Lado B

CHUVA DE SAUDADE (Antonio Carlos Jobim - Ronaldo Bôscoli - Antonio Maria)

MENINA FEIA (Carlos Castilho - Haroldo Barbosa - Luiz Reis)

É DOIDO SEU AMAR (Geraldo Pereira - Wilson Batista)

VEM PRA SAMBAR (Geraldo Pereira - Wilson Batista)

SE TEUS OLHOS DESSEREM (Geraldo Pereira - Gerard Davis - Antonio Maria)

SEU NOME NÃO É MARIA (Geraldo Pereira - Gerard Davis)

DIREÇÃO ARTÍSTICA
LENY ANDRADE
ARTE E DIAGRAMAÇÃO DA CAPA: CARLOS MATTOS
ARTE: SILVIA ADLER

[illegible]


Capitol
RECORDS
HIGH FIDELITY
RECORDING
!WILD!
STEREO
DRUMS
A WIDE-RANGING
PROGRAM OF MUSIC
ACCENTING POWERFUL
PERCUSSION IN
DAZZLING STEREO
© CAPITOL RECORDS, INC.

WILD STEREO DRUMS • ST1553

ST 1553

The surest sign of the finest sound

Capitol FULL DIMENSIONAL STEREO

POWERFUL PERCUSSION! DRAMATIC STEREO! EXCITING VARIETY!

This unique collection presents some of the greatest percussion performances ever released, now gathered in one album. Here are the thrilling sounds of big-band drummers, Latin rhythm men, drill-field precisionists, all captured in the finest stereophonic sound, with vivid left-right separation. These varied instruments have been precisely recorded to cover a wide sonic spectrum—from 30 to 15,000 cycles—with sharply contrasting high and low passages, and combinations of percussive sound that provide a telling test, indeed, for your playback system.

!WILD! STEREO DRUMS

side one:

TRI-FI DRUMS • *Stan Levy, Alvin Stoller, Irv Cottler, backed by Billy May's Orchestra* . . . If you have any doubts about your stereo balance, you can check it here and now, as three of the finest jazz drummers in the business go into action from three locations. This galvanic opener presents them, in the order mentioned, performing high-speed, expertly-executed solos. The Bill Holman arrangement was specially scored for the big sound of heavy percussion with big band, and the effect is sonically tremendous. Though the solos range from ultra-low booms to sharp reports, your system should — if equipped with distortion-free amplification and good speaker networks — be able to reproduce each note with clean definition. There should be none of the "muddy" running together that results from heavy volumes of sound playing through inadequate components. **BANGKOK BEAT** • *Pepe Dominguin* . . . Here you can enjoy a speaker-to-speaker bongo session between Dominguin and his cohort on the right. And from the time a big gong sounds to the right (a deep resonant sound that produces perceptible overtones, and should reverberate long and clear without the tones "breaking up"), until it comes in again at the end, the drummers don't let up. An occasional chord from the celesta chimes out from between the bongos, as does a random tinkle from the little Chinese cymbal tree. These little chiming sounds, incidentally, are a good test for the high end of your system. You should hear each tinkling note crisply and clearly when a cymbal is struck. **BLUE RHUMBA** • *Pepe Dominguin* . . . Pepe switches to timbales for this frantic rhumba, and also switches over to the right side, leaving the remainder of the "stereo stage" for claves, scraper, bass, guitar, and horn men. Here are small, high-pitched drums that put out a sharp wave front requiring good speakers to reproduce properly. Again, the beats should be distinct and precise, without breaking down or sounding "fuzzy." **DRUMMER BOYS** • *Felix Slatkin and the Drum Brigade* . . . Here's a grand array of drums and cymbals—twenty percussion instruments in all — sounding off in a vivid stereo demonstration that calls forth every spectacular trick in the drillfield drummer's book. Once more here's a huge volume of sound that will put your set through its paces. Booming and rolling from left are bass drum and low-pitched tenor drums, cymbals between, with higher-pitched field snares and conventional snares to the right. Smashing across the room they come, with percussive brilliance that tapers into a rhythmic coda of stickwork on the drum rims, then rolls into a final bang!

side two:

TING TING TING • *Les Baxter* . . . The master of percussive sounds himself starts off on a marimba, then shouts for Chico Guerrero, who joins him at left on timbales. Soon Domingo Dariea on conga drum and Chino Pozo with bongos have joined the fray. Chico's tinging cymbal should be heard brightly above the cacophony, as Aime Vereicke and Oswaldo Oliveira come in with additional drum effects. Big piano chords bring in some brilliant, melodic sounds. Notice the depth and power of that string bass behind the piano? If your system — especially your speakers — is capable of properly reproducing the lowest registers, you'll not only hear it, you'll feel it. **UNCLE TOM TOM** • *Les Baxter* . . . This flashy duet between a low-pitched tom tom on the left and a higher one on the right is an excellent test for your stereo channel separation. The drums were recorded into right and left microphones, and complete separation was maintained. They should sound individually from each speaker, without any leakage from one channel to the other. Tenor sax man Plas Johnson is in the middle of it all, aided only by an occasional dry thump from a dampened bass drum. Splendid musician that he is, Plas wails his way through it all in fine form. **ROCKET RACKET** • *Dick Harrell* . . . Wild, swinging and uninhibited, the ability of young drummer Dick Harrell is, in itself, out of the ordinary. But added to this is the revolutionary procedure used to record his two tracks (this and the last one in the album). First, soloist Dick and rhythm drummer Roy Harte came into the studio and recorded the driving drum parts. Then arrangers scored instrumental parts, which were recorded over the drum tracks. Uniquely, the other instruments back the drums! Unhampered by the need to accompany anyone, and further aided by another drummer to hold the beat, Dick really "rolled." **BONGO BASH** • *Pepe Dominguin* . . . The celesta and bass open with a melodic little ditty, and Pepe Dominguin plays an obbligato bongo beat at right. A cow bell on the other side gives the bongos some by-play, and a mellow tenor sax accompanies. Here's percussion on the lighter side—yet, strange though it may seem, the extremely high tinkles of the celesta's upper register are almost as demanding on the high end of a sound system as are the sharp drum sounds. They should be clear, clean, and melodic. **DRIVIN' AROUND THE BLOCK** • *Dick Harrell* . . . Here's another of those very appropriate melodies scored as accompaniment for the drums, which this time include temple blocks and the pop and rattle of a tambourine. Dick is aided by sax and guitar, plus a full-throated electronic organ. Big, frantic sounds that make a wild closer for a wild album!

Recording note: These tracks were recorded on Ampex tape recorders, using specially designed consoles in Studios A and B at the Capitol Tower, Hollywood, California. • Since the different instruments used produce many combinations of sound characteristics, a variety of microphones was used to record the album. Each was chosen for some specific feature that is best for picking up particular sonic elements. They include the Telefunken U-47, RCA 44BX, Sony C37A and the Altec 21D. • Lacquer masters were cut on a Scully lathe, using variable pitch control, with Westrex amplifiers and cutting heads. • Capitol pressings utilize the patented "T-Rim," a device which employs a specially designed metal stamper mould that causes the outside edge of the record to be a few thousandths of an inch thicker than the center. This allows one disc to drive another on a changer without playing surfaces actually touching adjacent discs. "T-Rim" affords better record fill during pressing, and later helps to prevent disc warpage. • This record has been recorded and manufactured with all the meticulous care that quality records require, and represents the strictest adherence to the most exacting technical specifications and standards possible today in the manufacture of phonograph records.

This stereo reco[illegible] ...edie to avoid damage

SPC-3335

SIDE A
They Can't Take That Away From Me (1937)
Swing, Brother, Swing (1937)
Do Nothing 'Till You Hear From Me (1944)
I Cover The Waterfront (1945)
Lover Come Back To Me (1953)

SIDE B
My Man (1955)
Them There Eyes (1955)
Lover Man (1955)
Don't Explain (1958)



There was a lady named Billie, and people are remembering her: "Lady Day...Lady Sings The Blues". But Billie's blues didn't go away with the songs she sang from the depths of her royal-blue spirit. Lavender blues, blue-velvet melancholy: That was Billie Holiday.
The boys in blue busted her, at the end; her relatives busted her head to start off with, and in between her men busted her heart, but nothing ever busted her spirit.
The Lady came from Baltimore---she was born Eleanora Fagan in 1915: her father was Clarence Holiday, a jazz musician, and her mother was Sadie Fagan, a 13-year-old maid. They got married three years later, but soon Pop Holiday joined a travelling band, and wasn't home much after that. Billie was raised by relatives while her mother worked up north. She made it through fifth grade, then started scrubbing doorsteps and doing housework to make some money. Her first taste of jazz came from hearing Louis Armstrong and Bessie Smith records on a Victrola in the parlor of the neighborhood whorehouse where she ran errands. For a while she was put in a Catholic institution after being assaulted by a neighbor, but when she was 13 she joined her mother in New York. Instead of working as a maid, though, she got set up as a call girl in a fancy house but she wasn't very good at it, and got put in jail for not collecting across for one of the big men in Harlem. Billie always complained that she never got in trouble when she was doing something wrong. It was only when she tried to stop that the law came around: the same thing happened years later when she tried to kick her drug habit.
After jail she went looking for a job and accidently drifted into singing at a joint on 133rd street for $18 a week. That was the beginning. Later came a recording with a Benny Goodman band, a part in a short featuring Duke Ellington, touring with the Count Basie Band, touring with Artie Shaw's band, singing downtown at Cafe Society, singing to the movie stars in California and singing on "Swing Street"—New York's 52nd Street.
She got married in 1941, but the blues weren't over--her husband Jimmy introduced her to heroin and then he got busted, leaving her with a habit and no notion of how to feed it. She needed someone to help.
When the war came, she entertained the troops on USO tours and service clubs. Afterwards, she tried to shake her habit at a private sanitorium, and somehow the law got wind of it. She retained a lawyer at her trial, expecting to be sent to a hospital. She went instead to a Federal Woman's Reformatory, where her treatment was cold turkey. Her sentance was a year and a day. She got out and found that her cabaret license was suspended in New York City, and she could never legally work in a nightclub there again. She gave concerts, got busted again, this time was acquitted, met and married Louis McKay, toured in Europe with resounding success—and got busted again back in America. She died in 1959.
Life didn't treat Billie Holiday like a lady, but she was one. Her singing is elegant as well as eloquent: she cuts to the heart of a song with precision and rhythmically understates to the finest point of heartache. She wrote songs as well as sang them: "God Bless the Child" and "Don't Explain" have become standards, and "Strange Fruit" became "her" song--a personal protest connected with her father's death and the horrors of racism.
They don't make ladies like her any more...listen well.

Judy Granger

A Product of
Pickwick International, Inc.
Woodbury, N.Y. 11797
Previously released on Everest Records
Printed in U.S.A.

File Under: Nancy Wilson • Female Vocal

ST 2495

NEW IMPROVED FULL DIMENSIONAL STEREO

Nancy Wilson

A Touch Of Today

Yesterday
The Shadow Of Your Smile
(Love Theme From "The Sandpiper")
No One Else But You
You're Gonna Hear From Me
And I Love Him
Have A Heart
Call Me
You've Got Your Troubles
Uptight (Everything's Alright)
Wasn't It Wonderful
Goin' Out Of My Head
Before The Rain

Capitol RECORDS



Capitol RECORDS — EMI — THE GREATEST RECORD ORGANISATION IN THE WORLD

CAPITOL'S *NEW IMPROVED* FULL DIMENSIONAL STEREO SOUNDS BETTER THAN STEREO HAS EVER SOUNDED BEFORE!

...better, in fact, than it has ever been *possible* for stereo records to sound before. Now you can enjoy the results of the latest in our never-ending series of technical developments when you listen to Capitol's *new improved* Full Dimensional Stereo ☐ new "presence" in the vocal passages ☐ new "impact" in the percussion ☐ new "transparency" in the strings and reeds ☐ new "bite" to the brass ☐ new crisp clarity such as you've thrilled to in a good live performance. Whether your stereo phonograph is modest or the finest that money can buy you'll get better, more lifelike sound when you listen to Capitol's *new improved* Full Dimensional Stereo better than stereo has ever sounded before!

MADE IN U.S.A. • FACTORIES [illegible] N. PA — LOS ANGELES, CALIF. [illegible]

THIS STEREO RECORD SHOULD BE PLAYED ONLY WITH A STEREO CARTRIDGE AND NEEDLE TO AVOID DAMAGE

FULL DIMENSIONAL STEREO

ST 2495 [illegible]

A Touch Of Today

The best of everything! ...from great new ballads to top-40 favorites, by the one and only

Nancy Wilson

Produced by DAVID CAVANAUGH

SIDE ONE

YOU'VE GOT YOUR TROUBLES
2:26 ASCAP

AND I LOVE HIM
2:20 BMI

UPTIGHT (Everything's Alright)
1:57 BMI

HAVE A HEART
2:27 ASCAP

BEFORE THE RAIN
2:12 ASCAP

THE SHADOW OF YOUR SMILE (Love Theme from "The Sandpiper")
2:00 ASCAP

SIDE TWO

CALL ME
2:15 BMI

YESTERDAY
2:05 BMI

WASN'T IT WONDERFUL
1:58 ASCAP

YOU'RE GONNA HEAR FROM ME
2:44 ASCAP

NO ONE ELSE BUT YOU
2:10 ASCAP

GOIN' OUT OF MY HEAD
2:05 BMI

In the big recording studio near Hollywood and Vine, this is a day to remember. The girl with the honey-gold voice, the provocative smile, the heart-shattering way with words is recording today's hit songs: the songs people are falling in love to, laughing to, crying the blues to. The session report reads: "Nancy Wilson today." And as this album so brilliantly affirms, today begins, and ends, with Nancy.

Her dazzling talents not only capture the many vibrant moods of today's popular music but give to each song she sings the breath-catching freshness listeners long for. And in taking on songs and tempos as dynamically varied as the current music scene itself, Nancy displays just how unforgettable these songs can be.

The tantalizing, rich-voiced strings and bold, today-styled rhythms of brilliant young arranger-conductor Oliver Nelson start the introduction to Take One. Enter Nancy. The studio engineers, the album's producer Dave Cavanaugh, the expectant audience of fellow musicians are hers—and so are the songs. For who can resist her sorrow-filled lament for the *Yesterday* that saw love turn away... a reading at once eloquent and bittersweet, crying the despair of everyone who has been left suddenly alone. To the sweeping accents of strings and bass guitar Nancy relives the Lennon-McCartney classic as though she were indeed the woman who had loved and lost.

In a joyfully swinging about-face, Nancy shows how delightfully audacious she can be as she taunts the world with her lusty *Call Me,* a command that's answered with the resounding beat of versatile Ollie Nelson's elegant rhythm and brass. And with the love lights still burnishing her voice, Nancy recalls the haunting splendor of *The Shadow of Your Smile,* glowing here with a new Latin radiance.

More brass and a complement of reeds enter the studio and Nancy becomes silhouetted against a backdrop of big, bright, beautiful sound. And she more than does it justice. Her rocking *Uptight* is, to quote the Stevie Wonder success, "out of sight" and during the playback the studio echoes with the kind of music destined to set the world dancing.

When equally gifted big band arranger-conductor Sid Feller takes over, Nancy's faultless timing and phrasing are wonderfully showcased in the tender *Have A Heart* and the moving *No One Else But You* which, with slight paraphrasing, could refer to the altogether wonderful Nancy herself.

As everyone knew before it all began, there would be much to remember about "A Touch Of Today"...those lyrical moments when a star named Nancy turned today's great songs into unforgettable listening for all those tomorrows to come.

Like Dave Cavanaugh said: "Thank you Nancy!"

—*Janice May*

More Capitol hits from Nancy:



FROM BROADWAY WITH LOVE • *Hey There; This Dream; Hello, Dolly!; I'll Only Miss Him When I Think Of Him; He Loves Me; Here's That Rainy Day; I Had A Ball; Makin' Whoopee!; Somewhere; I've Got Your Number;* more. (S)T 2433



BROADWAY—MY WAY • *As Long As He Needs Me; Tonight; Getting To Know You; The Sweetest Sounds; You Can Have Him; Joey, Joey, Joey; I'll Know; Make Someone Happy; Loads of Love; My Ship; I Believe In You; A Lot Of Livin' To Do.* (S)T 1828



HOLLYWOOD—MY WAY • *Days Of Wine And Roses; Moon River; Almost In Your Arms; Wild Is The Wind; You'd Be So Nice To Come Home To; Secret Love; When Did You Leave Heaven?; The Second Time Around; Dearly Beloved; Did I Remember; My Shining Hour;* more. (S)T 1934



(YOU DON'T KNOW) HOW GLAD I AM • *The title song, plus The Grass Is Greener; The Boy From Ipanema; It's Time To Go; Don't Rain On My Parade; I Wanna Be With You; Quiet Nights; Never Less Than Yesterday; The Show Goes On; People; West Coast Blues.* (S)T 2155



TODAY—MY WAY • *Reach Out For Me; Welcome, Welcome; My Love, Forgive Me; Dear Heart; Don't Come Running Back To Me; And Satisfy; You've Lost That Lovin' Feelin'; Love Has Many Faces; Take What I Have; I'm All Smiles; If I Ruled The World.* (S)T 2321



GENTLE IS MY LOVE • *Who Can I Turn To; Gentle Is My Love; At Long Last Love; Time After Time; If Ever I Would Leave You; Funnier Than Funny; There Will Never Be Another You; If Love Is Good To Me; My One And Only Love; When He Makes Music;* More. (S)T 2351

Cover Photo/Capitol Photo Studio/George Jerman

CRYING SONG

HUBERT LAWS

$ .95



CTI 6000

CRYING SONG
HUBERT LAWS



CTI RECORDS

CTI 6000

Distributed by Creed Taylor, Inc. Distributed by Creed Taylor, Inc.

THIS ALBUM ISSUED PREVIOUSLY AS CTI 1002


Columbia
Stereo
PG 26
DIRECTIONS IN MUSIC BY MILES DAVIS
MILES DAVIS
BITCHES BREW



Sheila Landis and Her Bandits of Bebop

GUESS I'LL CALL IT LOVE
(Penso Que Seja Amor)

GUESS I'LL CALL IT LOVE
(Penso Que Seja Amor)
Is there a name for this feeling?
I GUESS I'LL CALL IT LOVE
Can you tell me why
My senses are reeling?
I GUESS I'LL CALL IT LOVE
When you're with me
Colors dance all around me
And then my soul begins to sing
Suddenly I feel your warmth
Surround me
And then my soul begins to sing
Is there a name for this feeling?
I GUESS I'LL CALL IT LOVE
Can you tell me why
My senses are reeling?
I GUESS I'LL CALL IT LOVE
Love, Love
Há um nome
Por tal sentir?
PENSO QUE SEJA AMOR
Dizeme porque
Saltam meus sentidos
PENSO QUE SEJA AMOR
Cuando tu es conmigo
Correm as côres sobre;
E então canta minha alma
De repente recebo todo
Teu calor
E então canta minha alma
Words and Music by Sheila Landis ©1977
(Portuguese lyrics translated by James R. Landis)
Subtle Magic Music/ASCAP



WHUS

Left to Right: "Vesuvius" Reinstein, "Boom Boom" Blumer, "Wandering" Eddie, "BiBi" LoDuca, "Crash" Landis, "Ambient" Everts, "ThumpaThumpa" Leach

LONELY WINE
I sit at home and sip
MY LONELY WINE
Ever dreaming that
Someone I'll find
To love me
In another space and time
Alone I'll dine
Having conversations with my mind
Just pretending that I'm doing
Real fine while love
Moves on leaving me behind - - -
I'm gettin' drunk
on my LONELY WINE
Gettin' out there
On my LONELY WINE
Coppin' a buzz, I'm just
Takin' my time
I'm gettin' drunk
On my LONELY WINE
I'm resigned
To sit at home and drink my
LONELY WINE
I'll save each bottle
Like a Valentine
'Til all my dreams
Have withered on the vine
I'm all alone
With my LONELY WINE
I'm gettin' stoned
On my LONELY WINE
This 20/20 seems to suit me
Real fine
Feelin' sorry for my
LONELY WINE
Words by Scott Durbin ©1978
Music by Sheila Landis ©1980
Subtle Magic Music/ASCAP

THERE'S NEVER ENOUGH THERE FOR ME
I'm savin' up dollars to add to my stash
I love to be rollin' in handfuls of cash
The man at the bank is my closest friend
No, THERE'S NEVER ENOUGH THERE FOR ME
I'm savin' up mem'ries of sweet, tender times
When me and my love were a pair
His old lady grabbed him right back to her arms
But this jazz sounds so good I don't care!
Radio drowns me with hot livid jazz
Hits of today and chestnuts from the past
Wash me all over with Joe Williams' blues
No, THERE'S NEVER ENOUGH THERE FOR ME!
Like money, like love, and like music
Sing praises of the holy three
I know that I'd die without my supply
No, THERE'S NEVER ENOUGH THERE FOR ME!
Words and Music by Sheila Landis ©1980
Subtle Magic Music/ASCAP

SIDE ONE

GUESS I'LL CALL IT LOVE (Penso Que Seja Amor)	5:27
LONELY WINE	5:10
MYTHICA	4:34
THERE'S NEVER ENOUGH THERE FOR ME	5:54

SIDE TWO

TALK DIRTY TO ME	4:40
COLE'S EYE VIEW	5:56
LOVE ROBS YOUR REASON	4:18
WHERE YOU GONNA PUT YOUR BLUES?	5:02
PARENTHE-SEIZURE	3:16

WHERE YOU GONNA PUT YOUR BLUES?
You must have come from heaven
Eyes and a smile I couldn't resist
Suddenly I got lost in a kiss
And found my way to heaven
You must have guessed my wishes
Seein' me stand there singin' my song
We started to rap, before very long
I found my way to heaven - - but
Sometime it ain't where you
Thought it was at
Sometimes you run out of lies
Dealing with men is a risky game
When you run out of comfort - - -
Surprise!
The Wicker Man turned out to be
Just a one night stand
Though I had wanted so badly
To see him again - - -
Memory travels in well-worn grooves
Retracing his eyes and his hands
And his moves, too bad
When your sweetheart has flown the coop
so WHERE YOU GONNA PUT YOUR BLUES?
Words and Music by Sheila Landis ©1979
Subtle Magic Music/ASCAP

SHEILA LANDIS, vocals and percussion
DAVID REINSTEIN, saxophones and flute
GARY BLUMER, acoustic and Fender Rhodes pianos
GARY LEACH, acoustic and electric basses
KENDON EVERTS, drums synthesizer drums
JOE LO DUCA, acoustic and electric guitars
EDDIE NUCCILLI, flugelhorn

Recorded October 26, 1981
at Jack Brokensha Studios, Birmingham, Michigan
(mixed there too, chaps)
Engineered by Jack Brokensha
Photos by David Frank
Executive Producer: Sheila Landis
Manufactured at: A & R Dallas, Texas
Creative Guidance: David Reinstein

℗1981
SheLan Records
1305 Concord - Rochester, MI 48063

TALK DIRTY TO ME
Snuggle up beside me, baby
Whisper something foul
Cuddle up beside me darling babe
Let's have a ball
Toss me an eroticism
Make it dreamy smooth
Aw, honey, TALK DIRTY TO ME
Warm me with a droplet
Of some sweet stuff in my ear
Wrap your arms around me
So there's nothing left to fear
You know that I'll respond to
The mere drop of a hat
Aw, sugar, TALK DIRTY TO ME
Tell me all the things
Your mother told you not to say
Even though this sofa's bugged, dear
It will be O.K.
Slide your perfect(?)
A little closer to my side
Aw, daddy, TALK DIRTY TO ME
TALK DIRTY TO ME
TALK DIRTY TO ME
TALK DIRTY TO ME
TALK DIRTY TO ME
Forget about all the others
Who've shared your delights
You've got me beside you
And I know how to do it right
First you've got to prime me
With some verbal abuse
Aw, honey, TALK DIRTY TO ME
Words and Music by Sheila Landis ©1980
Subtle Magic Music / ASCAP

COLE'S EYE VIEW
(TRIBUTE TO E.J. and R.C.)
Tonight we've come to dig on Eddie
The man who showed us how to scat
Tonight we've come to dig on the Ebony Godfather
Man, the dude knows where it's at!
You can't deny the sounds he sings
Are really the end, they fly, bebop
And rhythm flow from his soul
He shows us how to swing and how to groove
Eddie J. you're king of Vocalese, a legend
What a pleasure to listen to
When he sings of Charlie Parker
And tells the story of Coltrane
The history of jazz is part of his lyrics
Important innovators' names
You can't deny the sounds he sings
Are really the end, they fly, bebop
And rhythm flow from his soul
He shows us how to swing and how to groove
Eddie J. you're King of Vocalese, a legend
What a pleasure to listen to
The soaring alto sound of Richie Cole
What a swingin' soul, Alto Madness
From New Jersey
Eddie J. and Richie blow their magic
Sound together any weather
True jazz masters
Faithful to the blues
They sure know to thrill me
Classic jazz will live forever!
Words and Music by Sheila Landis ©1979
Subtle Magic Music/ASCAP

LOVE ROBS YOUR REASON
Summer always laughs
Before she cries
Look carefully
You'll see it in her eyes.
Maybe love has caught a train
Leaving her behind
Maybe it's about to rain
Just listen for her sighs
LOVE ROBS YOUR REASON
Who's to say what's right or wrong?
Love has no special season
Now who will sing her summer song?
Summer made a promise
With the sun
Could she foresee
Her world would come undone?
'Til autumn spurned her wishes
Love burned a brilliant glow
One day the flame extinguished
Oh how was she to know that
LOVE ROBS YOUR REASON
Who's to say what's right or wrong?
Love has no special season
Now who will sing her summer song?
Words and music by Sheila Landis ©1978
Subtle Magic Music/ASCAP

"GUESS I'LL CALL IT LOVE"
(Penso Que Seja Amor)

Sheila Landis
and Her Bandits of Bebop

SheLan #1002

SIDE ONE

GUESS I'LL CALL IT LOVE

A sweetly lustrous samba that Chick Corea probably wishes he'd written. Landis sings the lyrics in Portuguese the third time around: "Penso Que Seja Amor" - a classy touch. Occasional dissonance and some bars of $\frac{5}{4}$ add zest.

LONELY WINE

Dig the hipster finger pops! No, that's NOT Eartha Kitt's patented feline growl on this bluesy "barroom" excursion in $\frac{12}{8}$ but rather the versatile chops of Landis. One can almost visualize Reinstein walking the bar as those tough, swirling blues lines spill forth from his tenor.

MYTHICA

Comes off as a shimmering, ethereal Joe Farrell-Flora Purim-Pat Metheny type affair. A study in filigree. Flute and voice waltz in gossamer unison.

THERE'S NEVER ENOUGH THERE FOR ME

A light-hearted jazz waltz extolling the virtues of "the holy three": money, love, and music. Reinstein's soprano etches 'Trane-ish oscillations behind Sheila's fluid vocal. A "Killer Joe" ending.

SIDE TWO

TALK DIRTY TO ME

Hot stuff fit for Chaka Khan or Frank Zappa. Sly innuendos sung over a throbbing funk beat capsizing in a final rock out - chorus complete with stinging guitar lines from LoDuca.

COLE'S EYE VIEW

Is a boppin' spree spiced with Reinstein's grit-edged alto. A buoyant tribute to the late bebop singer Eddie Jefferson and his still-swinging partner Richie Cole.

LOVE ROBS YOUR REASON

With subtle augmentation from Nuccilli's flugelhorn this ballad glows with turbid late summer heat. You can almost hear the hot wind sighing and swelling through fat, green trees as Landis sings of lost love, her voice as delicate and gauzy as cotton candy.

WHERE YOU GONNA PUT YOUR BLUES?

Everyone turns in a crystalline performance on this song with a decidedly "classic" jazz feel. Dig Blumer's stride piano on the intro. Landis glides silkily through her swinging lines. A contrasting waltz section adds spark.

PARENTHE-SEIZURE

A hardhitting fusion of swing and samba. Note especially Reinstein's volcanic Gato-like tenor bulldozing a heated path through the Latin vamp section. A real cooker. Everts stretches out for a brief drum solo.

Because critics and reviewers often seem to miss the point about what an artist is trying to say with his/her music, I have written my OWN liner notes in which I attempt to illuminate what I feel are the major thrusts of my own compositions included on my second self-produced album. I am indeed blessed to be able to surround myself with the musicians who helped me realize this recording project, as they were so enthused, so creative, and lastly, so much FUN to work with!

Sheila Landis
October 31, 1981

JAZZ BAND ~ SINGERS ~ DANCERS

HALL HIGH JAZZ TOUR '75

THE WILLIAM H. HALL CONCERT

HIGH SCHOOL, WEST HARTFORD, CONNECTICUT, U.S.A.



pops 'n jazz '75
at home and abroad

TROMBONE:
gino vasquez
george feltman
david siegal
jim reddington
FRENCH HORN:
jon levin
hank elliot

POPS 'n JAZZ '75 is a showcase of combined instrumental and vocal music performed by students of the William Hall High School, West Hartford, Connecticut. Their repertoire ranges from big band swing to modern jazz rock; from the bittersweet blues to cool progressive jazz. The Concert Jazz Band, in their third appearance and for the third consecutive year, has won first place at the Berklee College of Music Jazz Festival. Some of the most exciting concerts this year were played in Europe on their whirlwind two week tour of Switzerland, Germany and England. They performed for German students, for American students in Germany, in English schools, at Bristol Cathedral and taped two programs for BBC TV that were shown nationwide in England, making a grand total of 14 European concerts. By the end of the school year, this group will have performed at more than 40 concerts, always to enthusiastic and receptive audiences. Prior Band recordings for Capitol and Columbia have received acclaim by such national magazines as THE INSTRUMENTALIST, MUSIC JOURNAL, AUDIO, etc., and have been aired on stations in the United States and Europe.

TRUMPET:
andy goldenberg
jeff greenwood
david parsons
brian carlow
tom alexander





director
william stanley



PIANO: tim callahan / marvin knighton / ken nargi BASS: marc brenner / john newell PERCUSSION: mark zyskowski / jim ofstein GUITAR: ray poulin



FLUTE: cindy lebowitz
amy glass



Recording Engineer
Don Hahn
A & R Records

JAZZ SINGERS:
karen bell
debbi bleich
debbie gilbert
cheryl marks



SAXOPHONE: alan wasserman / richard cohen / michael pianin / bob finer / bob saltzman / randy burr

Stereo

ARPA TROPICAL



Alfredo Rolando Ortiz

ARPA TROPICAL

ZEIDA

Z-20172

ALFREDO ROLANDO ORTIZ

Fué en Ciego de Avila, pueblo de la provincia de Camaguey en Cuba, donde nací, el 10 de diciembre de 1946.

Allí mismo cursé mis estudios primarios en el colegio de los Hermanos Maristas, hasta finalizar el primer semestre del sexto año. Entonces tenía once años y marché a Venezuela a reunirme con mi madre Haideé Irigoyen y mi padre Alfredo Rafael Ortiz, los cuales se encontraban en aquella nación desde unos cuatro meses antes.

Salí de La Habana en barco el 15 de marzo de 1958 acompañado de mi hermana Diana y de una sirvienta de confianza a quien cariñosamente llamábamos Cusa. Cinco días más tarde llegábamos al puerto de La Güaira después de haber hecho escala en Santo Domingo y Puerto Rico.

Solo habían pasado unos días desde mi llegada, cuando ví por primera vez un instrumento hasta estonces desconocido para mí y al que llamaban "arpa criolla". Cada vez que lo veía me llamaba más la atención, y llegó el momento en que quise aprender a tocarlo.

Así continuaron las cosas hasta diciembre de 1961, cuando un alumno de bachillerato del Instituto Champagnat, Colegio en el cual cursaba yo también mis estudios de secundaria, tocó el mencionado instrumento en una verbena benéfica. durante el transcurso de la tarde se ofreció a enseñarme, pero yo tendría que conseguir el arpa para poder practicar.

El día 24 de ese diciembre, un amigo de la familia me prestó un arpa y así comencé mis estudios. Ese primer profesor se llamaba Fernando Guerrero.

En Julio de ese año ví por televisión un conjunto paraguayo, y recordé entonces haber visto otro antes, cuyo director y arpista, era considerado uno de los mejores del Paraguay. En esa ocasión me pude dar cuenta de que quería tocar arpa paraguaya, y me puse en contacto con el Encargado de Negocios de aquel país en Venezuela Dr. Marcial Valiente. Días después conocí a aquel que había admirado por televisión y quien llegaría a ser mi profesor, Alberto Romero; él se había residenciado en el país para dedicarse a enseñar arpa, y yo le expresé mis deseos de aprender; inmediatamente mis padres le encargaron un arpa al Paraguay. Por su parte él comenzó a enseñarme en forma gratuita al ver mi interés ,y fué así como poco a poco avancé en el estilo sureño, hasta que una vez dominado el instrumento, seguimos juntos haciendo presentaciones artísticas.

Pero yo, cubano al fin, quise aprovechar todos mis conocimientos del arpa para interpretar en ella la música tropical hasta ahora desconocida en este instrumento. Creo que los resultados han sido muy satisfactorios.

Por qué estoy en Colombia?

En noviembre de 1963 vine por primera vez a Medellín, con intenciones de presentar exámenes de admisión en la Facultad de Medicina de la Universidad de Antioquia, los cuales aprobé felizmente.

Regresé a Caracas a pasar las Navidades con mi familia, para volver a la capital antioqueña el 19 de enero de 1964; desde entonces me encuentro cursando mis estudios de Medicina en esta ciudad.

Este mi primer L.P. ZEIDA reune también mis primeras grabaciones, espero que les guste. Son doce melodías muy populares y sobre todo muy bonitas.

Escúchenlas!

Alfredo Rolando Ortiz

ZEIDA presenta en este disco a ALFREDO ROLANDO ORTIZ jóven cubano de grandísimas capacidades como arpista y arreglista (los arreglos de este L.P. son suyos). Sus interpretaciones de música tropical en arpa, constituyen un aspecto realmente novedoso pues no conocemos nada semejante. Dadas las dificultades de ejecución del arpa, las magníficas versiones de Alfredo se hacen más admirables. María Elena, El Manicero, La Comparsa y en fin, todas las otras melodías que componen este disco, entre ellas un espléndido mosaico de Aníbal Angel y una incomparable Navidad Negra adquieren en este nuevo estilo una renovación total que las hacen, ahora más que nunca, las preferidas de todos los públicos.

EL MANICERO
VEREDA TROPICAL
MOSAICO DE ANIBAL ANGEL:
Isla de San Andrés, Color de Arena,
El Gordo
MARIA ELENA
CANCION DE ORFEO
BAIAO DEL ARPA

PIEL CANELA
PARA VIGO ME VOY
MOSAICO EN ARPA:
Cachito, Son de Almendra,
La Comparsa
LAGRIMAS NEGRAS
EL CIGARRON
NAVIDAD NEGRA

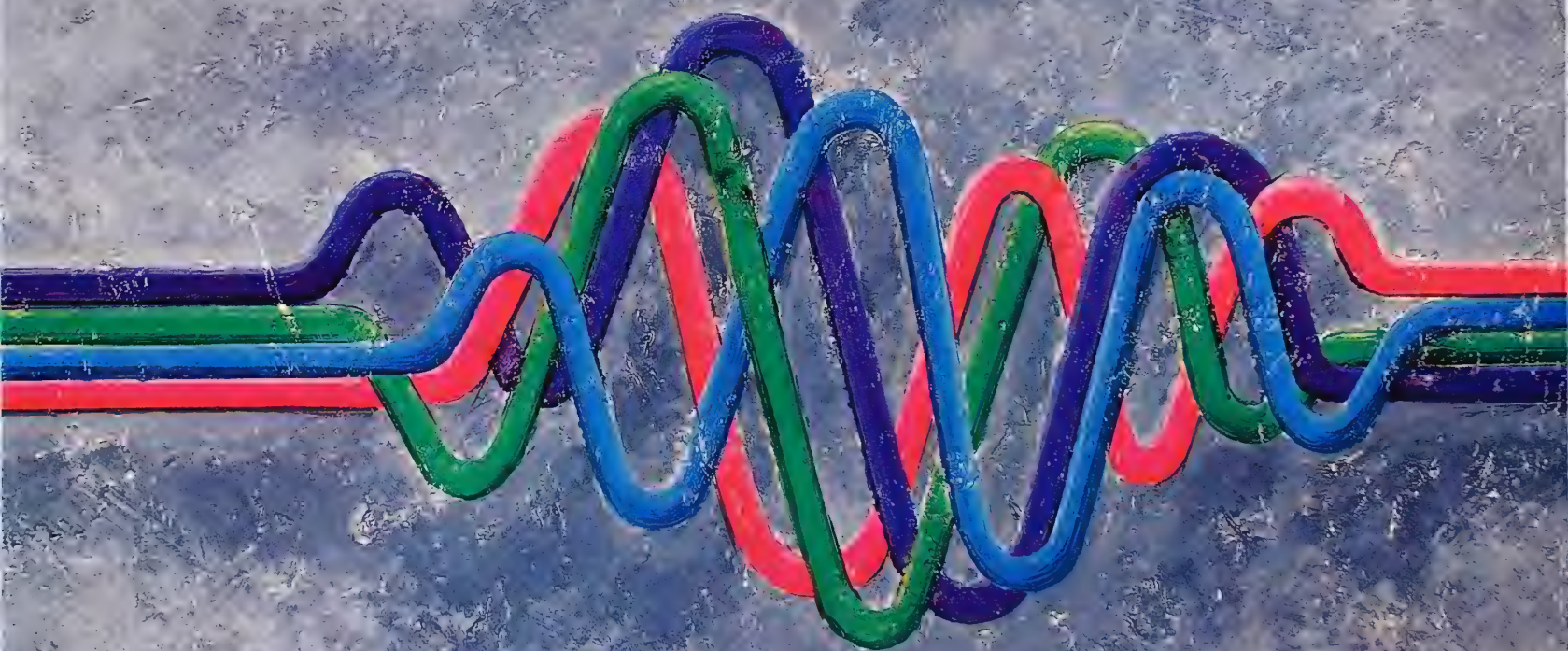


IMPRESO POR CODISCOS MEDELLIN COLOMBIA SISTEMA DE CUBIERTA EXCLUSIVO DE CODISCOS PRODUCIDO POR COMPAÑIA COLOMBIANA DE DISCOS S.A. CODISCOS SEGUN CERTIFICADO DE PATENTE Nº 10.414, EXP 69515 DEL MINISTERIO DE FOMENTO

RCA
RVL-8502
(JPL1-1078)

DIRECT CUTTING

45
R.P.M.



WARREN SMITH & MASAAKI NAKAGAWA

邂逅彩雲

Warren Smith & Masami Nakagawa

SIDE A
邂逅(Kaikō)
SIDE B
彩雲(Saiun)

Warren Smith (Perc.)
Masami Nakagawa(fl. Picc. altfl. bassfl.)

Recorded MAR. 17, 1977 at VICTOR STUDIO
Producer : Y. Ozawa(Pioneer Valley Arts & Studies Center. INC.,)
M. Mori
Mixing Engineer : E. Uchinuma
Mastering Engineer : M. Yamaguchi(Cutting Center Aoyama)
S. Nomiyama(〃)
Album Design : K. Iida
Photo : M. Sugawara
Special Thanks to S. Ono
Warren Smith Used YAMAHA DRUMS



RVL-8502

45 R.P.M.

audio-technica

● Manufactured by RVC Corporation, Tokyo, Japan. Trademarks RCA, Camden, Red Seal, and Dynagroove used by authority of RCA Corporation
● ネレコードは RVC株式会社が製造したものです。商標 RCA, Camden, Red Seal, Dynagroove は RCA コーポレーションの許可により使用されています。
☆レコードから無断でテープその他に録音することは法律で禁じられております☆

発売元：RVC株式会社
℗'77 RCA RECORDS MADE IN JAPAN

Direct Mastering

WARREN SMITH & MASAMI NAKAGAWA

SIDE-1 **KAIKOU** (8:19) SIDE-2 **SAIUN** (8:16)

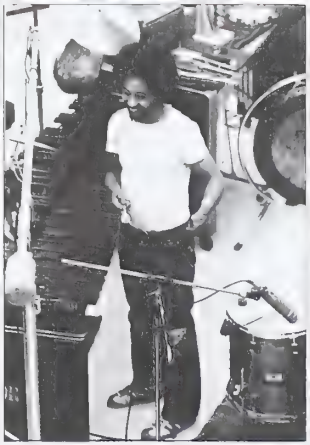
Warren Smith (Drums, Timpani, Marimba, etc.) **Masami Nakagawa** (Flute-Side 1; Piccolo, Alto flute, Bass flute-Side 2)










Profile of Warren Smith

Age 43. Percussionist. Professor at New York State University at Old Westberry. Along with Ken McIntyre, he was instrumental in getting jazz and black music into the regular curriculum of the New York State University system. He has been active in all genres from country and western to symphony. Consistently active in the recent "Loft jazz" scene, he is regarded as the number one percussionist in New York. He has visited Japan once in 1976 as a member of the Gil Evans Orchestra.

Profile of Masami Nakagawa

Born in Tokyo in 1947. From the ninth grade, began to study with the late Ririko Hayashi. Entered Tokyo University of Fine Arts and Music High School where he studied with Masaru Kawasaki. In 1965, entered the instrumental department of Tokyo University of Fine Arts and Music where he studied with Takeshi Koizumi and Masao Yoshida. With an interest in jazz as well, he began to study jazz theory and arrangement on the side with Sadao Watanabe, and also taught himself alto sax

After graduation in 1969, he studied further with Akira Aoki, and Ryu Noguchi, and while conciously making his way as a flutist performing anything from baroque to modern, he studied more theory with Masahiko Sato and began to perform jointly with a number of jazz musicians such as Hajime Ohno and Yuji Ohno, enjoying both jazz and rock genres. In 1974, he had his first recital of both modern and baroque numbers. In 1975, he performed in Masahiko Togashi's recital and became more and more attracted to free music styles. The same year he toured Europe and studied with J.-P. Rampal, A. Adorjan, and several other well-known artists.

In 1976, he participated in a group called the CPU. At present, he is an instructor at Tokyo University of Fine Arts and Music and in the same year he had his second recital of modern compositions and free music.

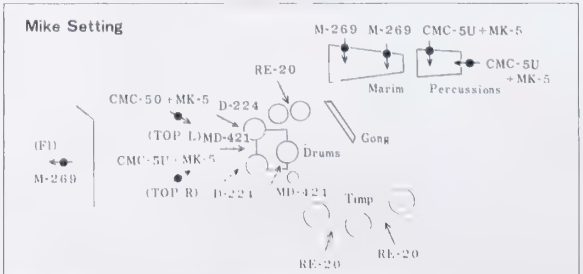
Notice

Side 2 "Saiun". At 6' 33" into the piece, the volume exceeds the limits of the cutting machine resulting in some distortion. Since this was otherwise a good take, we decided to use it nonetheless. Along with our apologies, we ask your understanding in this regard

Recorded at Victor Studio, Mar. 17, 1977
Recording Equipment Used:

Mixing Console	Quad Eight 2824
Microphones	Neumann M-269
	Electro Voice RE-20
	Senheizer MD-421
	Schoeps CMC-5U + MK-5
	AKG D-224
Cutting Lathe	Neumann VMS-70
Cutting Head	Neumann SX-74
Driving Amp	Neumann SAL-74
Control Board	Neumann ST-75

Mike Setting



Made in Japan by RVC Corporation

VSD • 79368

VANGUARD

flying island

ANGRY MOM

ANOTHER KIND OF SPACE



PAINTING / HELMUT K. WIMMER, COURTESY AMERICAN MUSEUM, HAYDEN PLANETARIUM

DESIGN / JULES HALFANT & RAFAEL ROVIRA

VSD • 79368

FLYING ISLAND

Flying Island

ANOTHER KIND OF SPACE

VSD • 79368

SIDE ONE

1.	STAR DANCE	5:18
2.	DANDELION WINE	2:39
3.	HUH!	4:21
4.	THE WHOLE FAMILY WOULD LIKE THIS	7:07
5.	RADIANT POINT	3:37

SIDE TWO

1.	ISOLATION (Ray Smith)	7:36
2.	THROUGH THE FOUR DOORS	5:38
3.	THE VISION AND THE VOICE	9:48
	Part 1 THE VISION (Ray Smith)	
	Part 2 THE VOICE (Jeffrey S. Bova)	

JEFF BOVA,
Fender Rhodes electric piano, clavinet, trumpet, organ, Arp 2600 synthesizer;
BILL BACON,
drums, percussion;
FAITH FRAIOLI,
electric violin;
THOM PRELI,
electric bass;
RAY SMITH,
guitar



All songs written by Jeffrey S. Bova except ISOLATION and THE VISION
All songs published by Ryerson Music Publ. Inc. / Five Sisters Music, Inc. / BMI

Arranged by Flying Island

Produced by Ed Bland
Engineering: Jeff Zaraya

PHOTO / DAVID GREENBERG
ART DIRECTION AND DESIGN / JULES HALFANT

VANGUARD
RECORDINGS FOR THE CONNOISSEUR

Printed in U.S.A.

© 1976 Vanguard Recording Society, Inc. © 1976 Vanguard Recording Society, Inc., 71 West 23rd Street, New York, N.Y. 10010
WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

NATIVE LAND
this is my home



local JAZZ
$ .95

NATIVE LAND
this is my home

Side A
WALKING ON WATER
THIS IS MY HOME
FISH OUT OF WATER
LET THE LOVE STAY

Side B
TRADITIONAL (W. AFRICA)
YELLOW THUNDER dedicated to Smokey White Bull and AIM
EAGLE INSIDE
LOOK BACK
THE TRUE WEST

This first album from Native Land offers exciting proof of composer Joel Harrison's ability to bring together musical and spiritual influences from all over the world; and with his diverse, talented ensemble he rewards the listener with an experience that is a treat for the senses and often inspirational. Jazz, Rock, Funk, West African, Asian, American Indian, even a taste of Country blend into a moving, seamless whole.

Jim Anderson
Sound Techniques
Watertown, MA

"A sensational new band with the power of a full orchestra . . . very connected . . . will make your socks jump off your feet."

Bonnie Moore
Sweet Potato Magazine

CREDITS:

Composed and Produced by Joel Harrison
Recorded 1983-1985 at Sound Techniques, Watertown, MA.
Engineering and Production Assistance – Jim Anderson
Mixing – Jim Anderson and Joel Harrison
Photography – Stanley Rowin
Front Cover Illustration – Ellen Lebow and Keith McHenry
Graphics – Brushfire Graphics
Thanks to: Past band members – Suzen O'Callaghan, Matt Darriau, Michael Traub, Steve Leicach, Ben Wittman, Brad Hatfield; Jim Anderson, my father and mother, The Creator, and the Spirit of Your Native Land.

For further information and bookings contact:
Muse/Art Records
20 Hollenbeck Avenue, Dept. G,
Box 628
Great Barrington, MA 01230
Jacket Made in Canada

Please write for records or tapes.

Native Land Productions
c/o Inner Vision Bookstore
3 North Leroux,
Flagstaff, Arizona 86001


Joel Harrison


Native Land


Evan Harlan

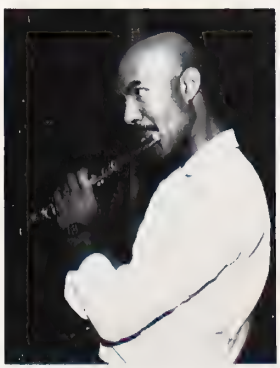

Don Kirby


Chulo Gatewood


Rahboat Moses


Jim Anderson


Patti Unitas


Stan Strickland


Joe Galeota

NATIVE LAND
this is my home

Side A

WALKING ON WATER

Ooh, what a feeling
I've lost all track of time
The way that I love you
Ooh, this desire

Chorus: I'm walking on water
Walking on the air
Walking on water
It's your love that gets me there

Don't call it a miracle
Don't call it a fake or a lie
Don't call it anything at all
Just let your love, let it fly

Chorus:

The world is so full
Of helpful and loving advice
Release the ropes all around which tie you down
From walking, walking, walking ever higher

Chorus:

Joel Harrison	*Guitar Synthesizer, Voice*
Stan Strickland	*Kalimba, Voice*
Brad Hatfield	*Keyboards*
Chulo Gatewood	*Bass*
Don Kirby	*Drums, Percussion*

THIS IS MY HOME

This is my home
Oh, this is my home
While the sun still shines
Till I'm dead and gone
This is my home

Don't you love to look at the sea
Don't you love to look at the sea
I love to think about all the places I'll never see
Oh I love to look at the sea

I'm never gonna leave this land
Oh I'm never gonna leave this land
I worked hard for what I got
Don't need no more the Lord's given me enough
I'm never gonna leave this land
Never
Never
I'm never gonna leave this land

Joel Harrison	*Ocarina*
Stan Strickland	*Saxophone, Voice*
Evan Harlan	*Keyboards*
Chulo Gatewood	*Bass*
Karma Sonam Targee	*Cornetto, Trumpet*
Rahboat Moses	*Drums*
Joe Galeota	*Congas*
Steve Leicach	*Congas*

FISH OUT OF WATER

I am watching you from this high hill
Watching leopards sense the freshly killed
While you prey your way into my yard
I will pray to Allah, pray so hard

You cannot win you cannot take a father from his daughter
You cannot be my god my guard my savior or my soul
Expecting me to live your way, robbed of what I breathe
Writhing for a while like a fish out of water

Why do people live by way of greed
Why do we not learn from history
Big man pushes us into the ground
Turn into and seed a root further down

You cannot win, you cannot take a father from his daughter
You cannot be my god my guard my savior or my soul
Expecting me to live your way, robbed of what I breathe
Writhing for a while like a fish out of water

We stay free
We stay free
You will see
We stay free

We stay free

Joel Harrison	*Guitar, Voice*
Patti Unitas	*Voice*
Matt Darriau	*Saxophone*
Karma Sonam Targee	*Cornetto*
Evan Harlan	*Keyboards*
Chulo Gatewood	*Bass*
Tommy Major	*Drums*
Joe Galeota	*Talking Drum, Percussion*

LET THE LOVE STAY

Not long ago you came to me
Our love was oh so clear
Now I see you turn away
In your eyes I see fear

The more I try, the more you pull away
Yet you don't want this to end
How can I know what to do
Mixed messages that you send

Oh, for a simple love for you and I
Flowing like a stream
Rolling ever forward
It's so easy for me to see

Clear all the pain away
Let the love stay

I see the pain that you've been through
I see it where it hides
I see a wall surrounding you
And a fortress in your eyes

I'll never know what you've been through
Yet I see it everywhere
Reflecting strong, though I've never hurt you
A shadow always there

Oh, for a simple love for you and I
Flowing like a stream
Rolling ever forward
It's so easy for me to see

Clear all the pain away
Let the love stay

Joel Harrison	*Guitar, Voice*
Patti Unitas	*Voice*
Stan Strickland	*Voice*
Evan Harlan	*Keyboards*
Chulo Gatewood	*Bass*
Don Kirby	*Drums*
Ben Wittman	*Percussion*

Side B

TRADITIONAL (W. Africa)

Joel Harrison	*Guitar, Arrangement*
Stan Strickland	*Saxophones*
Matt Darriau	*Saxophone, Arrangment*
Evan Harlan	*Keyboards*
Chulo Gatewood	*Bass*
Don Kirby	*Drums*
Ben Wittman	*Tsogo, Kidi, Kagan, Gankoqui, Talking Drum, Bells*

YELLOW THUNDER

The day I left Oglala I quickly got a ride
By Kyle I passed a valley that I dreamed about one night
I knew I'd be alright
And never play the fool again

I got let off near the hills by a gently tumbling creek
And I walked along a red road that wound up through the trees
Yellow Thunder calling me
Where I will live true to my beliefs

Walking towards my freedom
Walking towards my past
Away from going nowhere with just the clothes on my back
To leave a life not my own
For my native land for a home
To the Hills
The Hills where I belong

Chorus: He Sapa, He Sapa (Sacred Black Hills)
What has come between us
to dig our graves so shallow in this cold
He Sapa, He Sapa
We fight because we need you
Restore our pride restore our ways of old

Take this crown of whiskey I can't use it anymore
Take my friends out of every jail, gutter and moonless street
I've seen my spirit dying
Like paint peeling inside a tiny room

And I see my best friends fighting, they beat their kids and wife
They hold the pipe in one hand and in the other hand a knife
How did we get this way
How do we change what are we to do

I've been followed shunned and shot at, beat till I couldn't stand
I've seen informers cutting people's throats without ever raising a hand
I leave this fear I must go
Let the four winds take me home
To the Hills
The hills where I belong

Chorus

Dakota wind is blowing like waves through the trees
Flakes of snow are falling, the hills softly breathe
Coyotes howl tonight
I will sit by my fire and lantern light

And I dreamed last night I saw our lodge growing wide
With many different people gathered up inside
I go to see the dawn from Bear Butte
Where Black Elk stood

And the road goes back so many miles
But I still see the thieves each night
You wanted a war we never refused
Though you always thought we might
I will not live slave to this flood
Weightless, pale, and drifting to what's wrong
A thousand stand and shout "You're wrong;
You're running like a fool"
They'll steal the steps that I've retraced
and bend their troubled truth
The man who does not have his own will try to rob another's home
To the Hills
The Hills where I belong

Chorus:

Joel Harrison	*Guitar, Voice, Rattle*
Patti Unitas	*Voice*
Stan Strickland	*Voice*
Evan Harlan	*Piano*
Rob Van	*Synthesizer*
Chulo Gatewood	*Bass*
Rahboat Moses	*Drums, Talking Drum, Nerds*
Tony Allen and Joel	*Drum Machine Programming*

EAGLE INSIDE

Standing in Chinle
With an eagle inside
Believe in the sky, boys
Take my advice

Standing in old age
The years all inside
The Sky Woman calls me
There's nowhere to hide
And so I will fly
And I tell you before I die
Let the Eagle inside

Wanbli Gléska (The Spotted Eagle)
I'm crying for you
For what we have done that
We cannot undo

I know you can hear me
I know you'll survive
You who have wings that
Take you so high
Your deep-seeing eyes
And I tell you before I die
Let the Eagle inside

Joel Harrison	*All Instruments*
except	
Joe Galeota	*Cymbals*
Karma Sonam Targee	*Flute*

LOOK BACK

It's almost been forgotten
Once we were so strong
Now we bow our heads
And keep movin', movin' on
My past has been forsaken
The old ways almost gone
We're not movin' ahead, so I'll look back
Look, look at what's gone on

Chorus: Look Back, to look ahead
Decide what part is true
Look Back, for the time that's waiting
The old becomes the new
Look Back, see the plan, look at what's been done
Stop, you're always on the run
Look, the future's just begun
When you gonna look back, and see where you came from

How long have waves been breaking?
How long have ants been crawling?
How old are your hands?
We're so, we're so, we're so new
We're so, we're so, we're so new
We're so, we're so, we're so new
What will, what will you do?

Reaching round behind me
Turning round I go
Till I see the stories
That my grandfather told
We spend our whole lives waiting
For things already here
Things we think are far away
Might be coming near

Chorus

Joel Harrison	*Guitar, Voice*
Patti Unitas	*Voice*
Stan Strickland	*Flutes, Saxophone*
Evan Harlan	*Keyboards*
Chulo Gatewood	*Bass*
Don Kirby	*Drums*
Ben Wittman	*Percussion*

THE TRUE WEST

Jesse James made no getaway
He just made a name
Jesse James for President today
Chief Joseph learned to trust
But lost his faith above Montana
His spirit's slowly walking cross the Plains

The True West
It's dusk and I'm alone
Driving on the road to Laramie
The True West
Cain put down your gun
Eden's in California, now we leave

The prairie's awful empty
And it begs a mind for dreams
The dust on Bozeman trail begged for tar
The Bible's got nine spurs but it never meant to hurt
I'm going home, I think I've rode too far

The True West
Is a raging in my soul
The True West
Is not for free
The True West
Love the setting sun
A pint of whiskey and Lord's strength to believe

The True west
I'm headed towards the sun
A wagon load of Mormons trailing me
The True West
Chief Joseph is calling
Daniel Boone is rising to his feet

Joel Harrison	*Guitar, Voice*
Evan Harlan	*Keyboards*
Chad Crumm	*Fiddle*
Rahboat Moses	*Drums*



MADE IN CANADA

AM-2502

EDDIE "THE SHEIK" KOCHAK

with HAKKI OBADIA

STRICTLY BELLY DANCING
THE 5th VOLUME



Ameraba
AM - 2502

EDDIE "THE SHEIK" KOCHAK
with HAKKI OBADIA
STRICTLY BELLY DANCING
THE 5th VOLUME

Ameraba
AM-2502

SIDE 1 (ROUTINE)

1	Dance "Ramza" - 4/4 Tempo	2:15
2	Dance "Selma" - Rumba (Veil Work)	3:30
3	Dance "Nazira" - 2/4 Tempo	2:15
4	Dance "Najla" - Chiftitelle -	4:35
5	Dance "Afifi" (Beledi)	
6	Drum Khalleel - Solo - Different Tempos	4:10
7	Dance "Amina" - 2/4 Tempo -	1:50
	TOTAL TIME	19:00

SIDE 2 (FOR PRACTICE AND CLASSROOM USE)

1	Dance "Abla" - 2/4	2:30
2	Slow Kashlimar "Mlebbas" - 9/8 Araby	2:25
3	Kashlimar "Anwar" - 9/8 Turkish	3:10
4	Dance "Didi" - Beledi - 4/4	2:45
5	Dance "Ill Hilween" - 6/8 tempo	2:45
6	Dance "Asallia" - 3 violins (Chifti)	5:00
7	Mazin Hamdan - Oud Taksimia (improvisation) floor work - no rhythm - hand and arm movements	2:35
8	"Hanna Drumzilzia" - Drum solos (varied rhythmic patterns)	1:45
	TOTAL TIME	23:38

A SPECIAL THANKS TO IBRAHIM FARRAH FOR HIS ASSISTANCE TO ME ON TEMPOS AND CHOREOGRAPHY, TO ALL MY MUSICIANS FOR WORKING SO HARD ON ALL MY ALBUMS. THEY ARE SO IMPORTANT IN CREATING OUR FINE AMERABA SOUND.

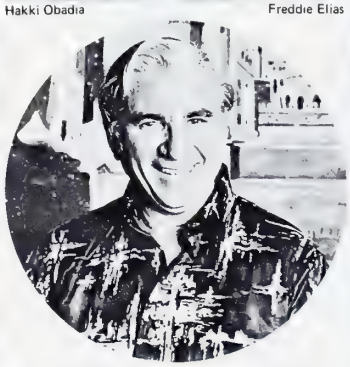
The Selections On This Album Are Currently Used For Teaching
At The Near East Dance Studios In New York City
Under the Direction of Dancer-Choreographer IBRAHAM FARRAH

MUSICIANS:
Hakki Obadia - Violin Cond. Arranger
Freddie Elias violin
Ramy Nasser violin
Mazin (Saleem) Hamdan - OUD
Hanna Merhige - Drums - Percussion
Khaleel Hallal - Drums - Percussion
Tewfick Faragallah - Nye - Arabic Flute
Samy Ansary - Farfissa Organ
Angelo Saridis - Guitar
George Melega - Bass
Ibrahim Farrah - Finger Cymbals - Choreography


Hakki Obadia


Freddie Elias


Mazin (Saleem) Hamdan

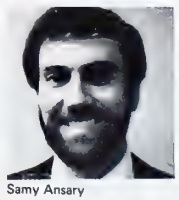



Hanna Merhige


Angelo Saridis


George Melega


Khaleel Hallal


Samy Ansary


Ramy Nasser


Tewfick Faragallah


Ibrahim Farrah

ALL SONGS WRITTEN BY: KOCHAK – OBADIA
ALL SONGS PUBLISHED BY
EDWARD B. MARKS MUSIC CORP.
MELED MUSIC CORP. – BMI
PRODUCED & ARRANGED BY
EDDIE KOCHAK & HAKKI OBADIA

WRITER & ADVISOR. JAMES J. GLAYAT

COVER & EDDIE KOCHAK LINER PHOTO : DENNIS LASKER

MIDDLE EASTERN PROPS COURTESY OF
SAHADI IMPORTING CO
187 ATLANTIC AVE
BROOKLYN, N. Y

PILLOWS COURTESY OF
LINDE PRODUCTS
261 FIFTH AVE
NEW YORK, N.Y

With this superb album, Eddie "The Sheik" Kochak elevates the Art of Belly Dancing to the highest plateau of Dance.

Every note, every tempo, every thythm in this album was written and performed so that the discriminating exponent of Belly Dancing, whether student or professional, would, at last have the most perfect album ever recorded for this very special and enchanting world of Dance.

Acclaimed as Number One in this very specialized field of music, Eddie "The Sheik" Kochak, without question, retains his "crown" with Strictly Belly Dancing Volume 5.

For the professional performer, teacher or student, this album is an absolute must.



WE WOULD LIKE TO THANK SAMIHA KOURA, OWNER OF IBIS, 151 EAST 50TH ST. N.Y.C., FOR HER COURTESY IN ALLOWING US TO PHOTOGRAPH AT HER BEAUTIFUL CLUB WHICH FEATURES AN INTERNATIONAL FLOOR SHOW AND AUTHENTIC ORIENTAL DANCERS.

OTHER EDDIE KOCHAK ALBUMS AVAILABLE

AMERABA - 2498	STRICTLY BELLY DANCING THE 1st VOLUME
AMERABA - 2499	STRICTLY BELLY DANCING THE 2nd VOLUME
AMERABA - 2500	STRICTLY BELLY DANCING THE 3rd VOLUME
AMERABA - 2501	STRICTLY BELLY DANCING THE 4th VOLUME

©℗ 1977 WEST END MUSIC INDUSTRIES, INC. ALL RIGHTS RESERVED
A SUBSIDIARY OF WEST END MUSIC INDUSTRIES, INC. 254 WEST 54th ST. NEW YORK, N.Y. 10019
ANY UNAUTHORIZED REPRODUCTION OR DUPLICATION OF THE SOUND EMBODIED ON THIS RECORDING SHALL BE PROSECUTED TO THE FULL EXTENT ALLOWED BY LAW



JAZZ IS NOW

THE JOHNNY FRIGO SEXTET

10 MODERN JAZZ DANCES

CHOREOGRAPHED BY GUS GIORDANO

orion
HIGH FIDELITY RECORDS

Debbie DeMarey
HR 12
Grade 8

SIDE 1

BIRMINGHAM
BIG NOISE FROM WINNETKA
INSENSATIVE
OPEN A NEW WINDOW
MERRY GO ROCK

SIDE 2

GAZEBO
THE SIT IN
SOME OF THESE DAYS
BLUE FRINGE
YE OLDE JAZZ

JERRY DE CLERCQ — RECORDING TECHNICIAN
ALBUM DESIGN BY RAY KOMORSKI

ORION HI FIDELITY RECORDS • 614 DAVIS STREET • EVANSTON, ILLINOIS • LP-110

JAZZ ROCK SYMPOSIUM

10



ANVIL

ANVIL 1002

JAZZ ROCK SYMPOSIUM

SIDE 1

1.	888 *Every Little Tune, Inc. (ascap)*	1:57
2.	SOUNDS OF SILENCE *Charing Cross Music (bmi)*	2:50
3.	HELLO, I LOVE YOU *Nipper Music Co., Inc. (ascap)*	3:10
4.	RUBY TUESDAY *Gideon Music, Inc. (bmi)*	2:53
5.	PROUD MARY *Jondora Music (bmi)*	2:48

SIDE 2

1.	TOUCH ME *Nipper Music Co., Inc. (ascap)*	3:20
2.	WITH A LITTLE HELP FROM MY FRIENDS *Maclen Music Inc. (bmi)*	2:52
3.	SUNSHINE SUPERMAN *Peer International Corp. (bmi)*	3:08
4.	A SILLY SMILE *Every Little Tune, Inc. (ascap)*	2:48
5.	SUNSHINE OF YOUR LOVE *Casserole Music Corp. (bmi)*	2:43

ARRANGED & PRODUCED BY JOE RENZETTI

AN ANVIL PRODUCTION, A PRODUCT OF THE WES FARRELL ORGANIZATION

ALBUM COVER DESIGN: MAURER PRODUCTIONS

Album Coordination: Dorothy Schwartz

Production Coordination: Bob Scerbo

Nationally Distributed by Janus Records 1700 Broadway, New York, N.Y. 10019

From what is to be heard on this album Joe Renzetti is really his own man. There is a flow and a continuity in this album that is very rare in any production which attempts to cross stylistic lines. The flow is there because Joe Renzetti writes with equal flexibility and ease in either a rock or jazz groove and therefore makes a third—his own.

Most times, the listener to an album of jazz-rock can pretty well split individual tunes into "rock parts" and "jazz parts." Not so *Jazz Rock Symposium*. There is no clear delineation between rock and jazz. Rather, all parts are of a whole, and the blending of styles—rhythmic and melodic—is complete.

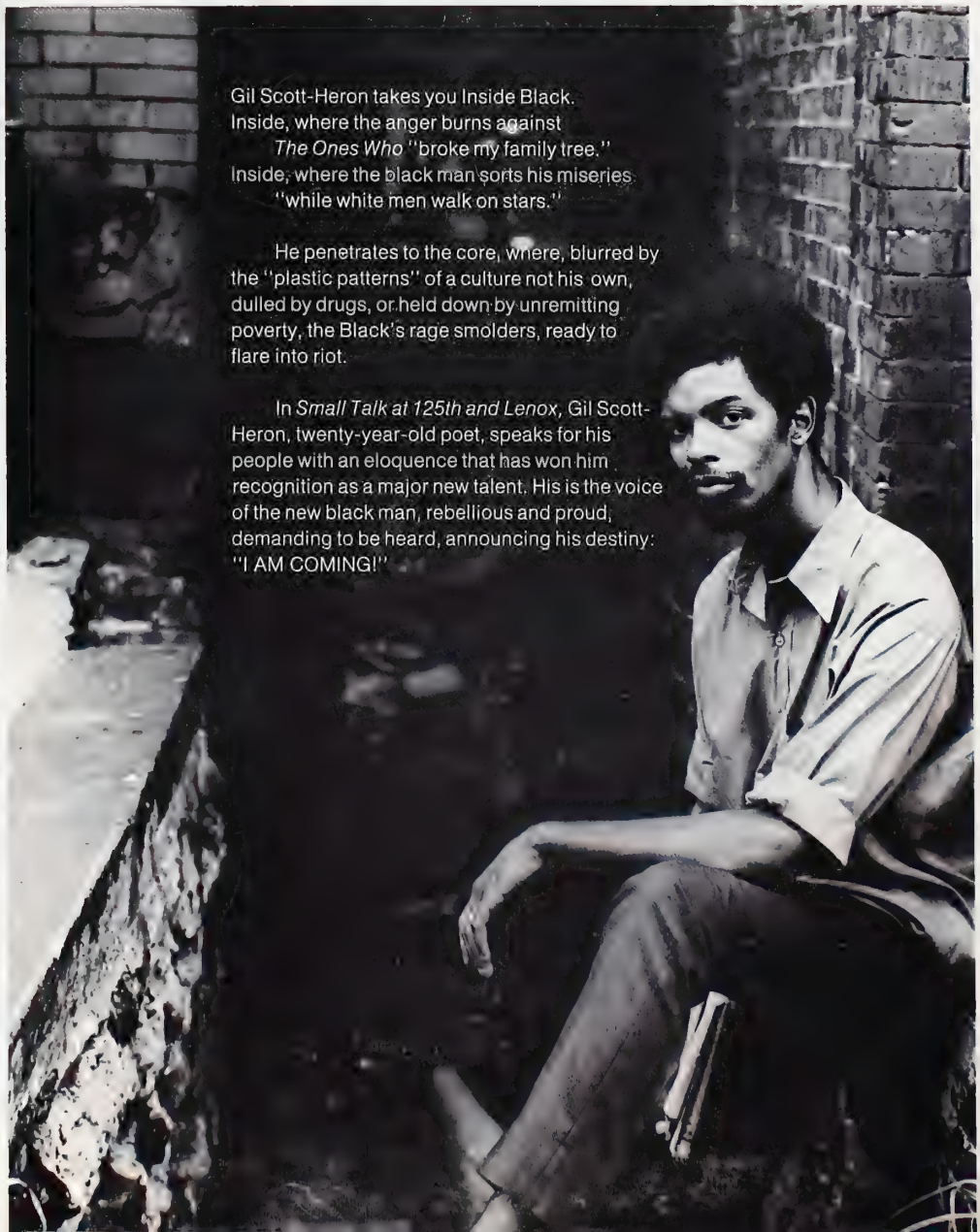
Joe Renzetti has distilled the essence of jazz and the essence of rock and come up with a unified whole. And he has done this effortlessly and naturally. As you listen you are aware of the texture of the music changing; its feeling and its fiber alters. The soloists improvise with great feeling while under them, as in *Ruby Tuesday*, the time figures and rhythm feel changes from a hard, rocking figure to a 6/8 jazz waltz as effortlessly as hot water turns to cool running out of the same tap.

The songs selected for the album, with the exception of the two originals by Renzetti himself, are underground heavies. They were selected for their musical integrity as well as their popularity. Each is, in its own way, a masterpiece. The Doors' *Hello, I Love You* and *Touch Me;* Paul Simon's *Sounds of Silence;* The Beatles' *A Little Help;* Donovan's *Superman;* Creedence Clearwater's *Proud Mary* and the Stones' *Ruby Tuesday* are solid fare indeed.

The *Jazz Rock Symposium* weaves a new fabric of sound. Something that is of equal parts, something that is smooth and totally natural. Joe Renzetti has captured a new musical sound; an unhyphenated sound. Rejoice in *Jazz Rock Symposium*, it's a meeting of minds and souls that promises a bright future for Joe Renzetti.

ANVIL

A New Black Poet
GIL SCOTT-HERON
Small Talk at 125th and Lenox



Gil Scott-Heron takes you Inside Black.
Inside, where the anger burns against
The Ones Who "broke my family tree."
Inside, where the black man sorts his miseries
"while white men walk on stars."

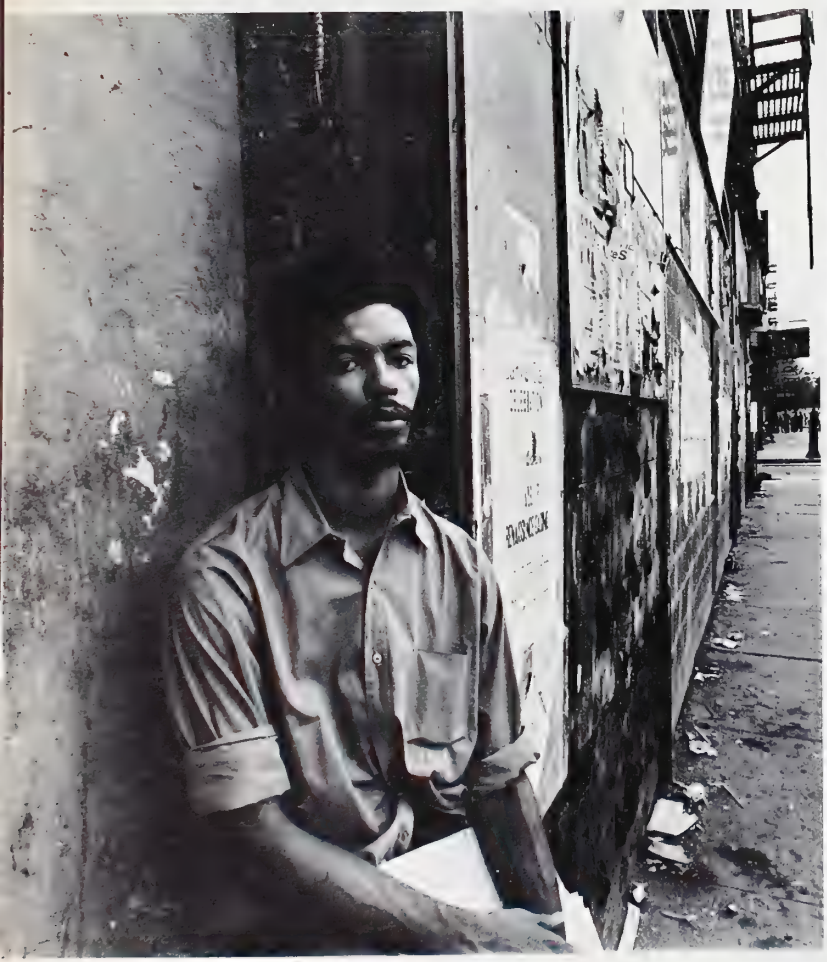
He penetrates to the core, where, blurred by the "plastic patterns" of a culture not his own, dulled by drugs, or held down by unremitting poverty, the Black's rage smolders, ready to flare into riot.

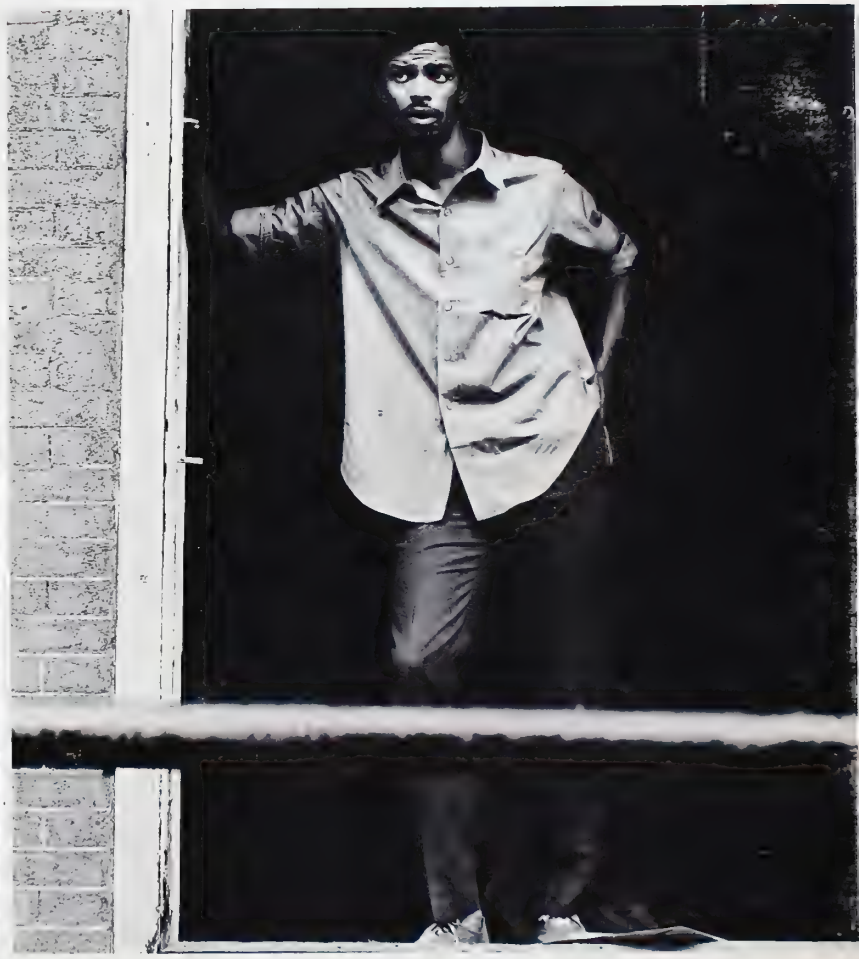
In *Small Talk at 125th and Lenox*, Gil Scott-Heron, twenty-year-old poet, speaks for his people with an eloquence that has won him recognition as a major new talent. His is the voice of the new black man, rebellious and proud, demanding to be heard, announcing his destiny: "I AM COMING!"

Flying Dutchman

STEREO FD 10131

A New Black Poet
GIL SCOTT-HERON
Small Talk at 125th and Lenox





Produced by BOB THIELE

Flying Dutchman

STEREO FD 10131

cover & liner photos: Charles Stewart
design: Lou Queralt

A product of
Flying Dutchman Productions, Ltd.
printed in U. S. A.

distributed in the United States exclusively by
ATCO RECORDS
1841 Broadway, New York, N.Y. 10023
division of Atlantic Recording Corporation

© copyright 1970 by
Flying Dutchman Productions, Ltd.

Bob James

One



CTI RECORDS

CTI 6043

Bob James

One

Valley Of The Shadows
In The Garden
Soulero



Night On Bald Mountain
Feel Like Making Love
Nautilus

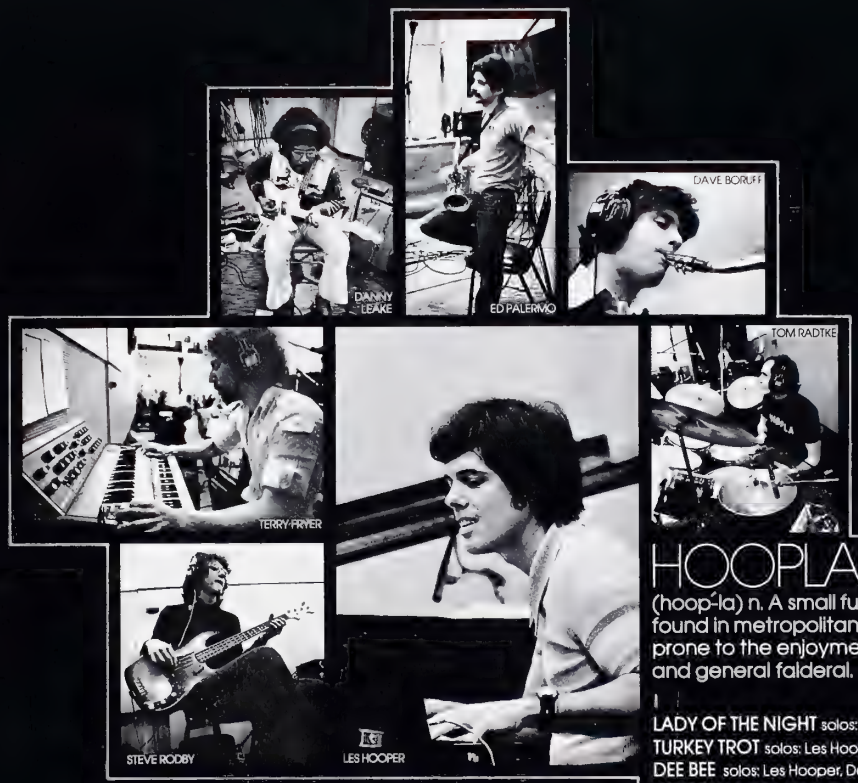
Distributed by Creed Taylor, Inc.

CTI RECORDS
CTI 6043

LES HOOPER



FACTORY SEALED
- FOR -
YOUR PROTECTION



HOOPLA

(hoop'-la) n. A small funky band found in metropolitan regions of Illinois prone to the enjoyment of jazz, blues, and general falderal.

I

LADY OF THE NIGHT solos: Ed Palermo vocal: Bonnie Herman
TURKEY TROT solos: Les Hooper, Ed Palermo
DEE BEE solos: Les Hooper, Dave Boruff
HOOPLA solos: Dave Boruff, Terry Fryer

II

ONE POTATO TWO POTATO solos: Danny Leake, Steve Rodby, Ed Palermo
PLOD POWER solos: Ed Palermo, Steve Rodby
BOOGIE BOP SHUFFLE solo: Dave Boruff
VAMP solos: Dave Boruff, Les Hooper

All music by Les Hooper
except "Dee Bee" and "Hoopla", by Dave Boruff.

Reeds: Ed Palermo
Reeds: Dave Boruff
Fender piano: Les Hooper
Bass: Steve Rodby
Drums: Tom Radtke
Congas: Larry Huerta
Moog & Clavinet: Terry Fryer
Guitar: Danny Leake

Produced by: Les Hooper
Executive producer: Tommy Martin
Recorded at: Universal Studios, Chicago
Engineers: Doug Brand, Murray Allen, Jim Scheffler, Terry Schilling
Mixing: Jim Scheffler
Album design: Synthesis
Photography: Steve Sperry, Walter Kale, Michael Waltsman
Typography: Photext
Cover printing: Queens Lithographing, Inc.
Album manufacturing: R. Rubens

Churchill Records, Ltd. 2600 River Road, Des Plaines, IL 60018

Churchill Records Ltd.

67235

1017 07
DYNAMITE RECORDS
$ 4.00

STRATA-EAST

REGENERATION



featuring STANLEY COWELL

Ed Blackwell • Marion Brown



Jimmy Heath • Billy Higgins • Jerry Venable • Aleke Kanonu

Calenda Barnes • Charles Fowlkes, Jr. • Kareema • Bill Lee

Psyche Wanzandae • Nadi Quamar • John Stubblefield

LULLABYE
THE GEMBHRE
TRAVELIN' MAN
FABLE OUR BLUES
MOMMY, SHE WORRIES
TRYING TO FIND A WAY
THANK YOU MY PEOPLE

kora, piano, synthesizer, mbira, water drum, parade drum, wooden fife, wooden flute, snare drum, ride cymbal, gembhre
acoustic guitar, bass drum, Ibo chanting, mama-lekimbe, bass, harmonica, acoustic bass, zuna, alto flute, Madagascan harp, vocals, and more.

Printed in U.S.A.

Robert Rockwell III
ANDROIDS

23-R-1

Side 1
TODOS NOSOTROS (All of Us)
ON THE EDGE

Side 2
ANDROIDS
ELVIN'S WALTZ
PENTANDRIA

(All Selections Ellrock Music, BMI)

Produced by Robert Rockwell III
Recorded at Sound 80, Minneapolis, Minn.
Engineer: Tom Jung
Artwork: Bill Berg

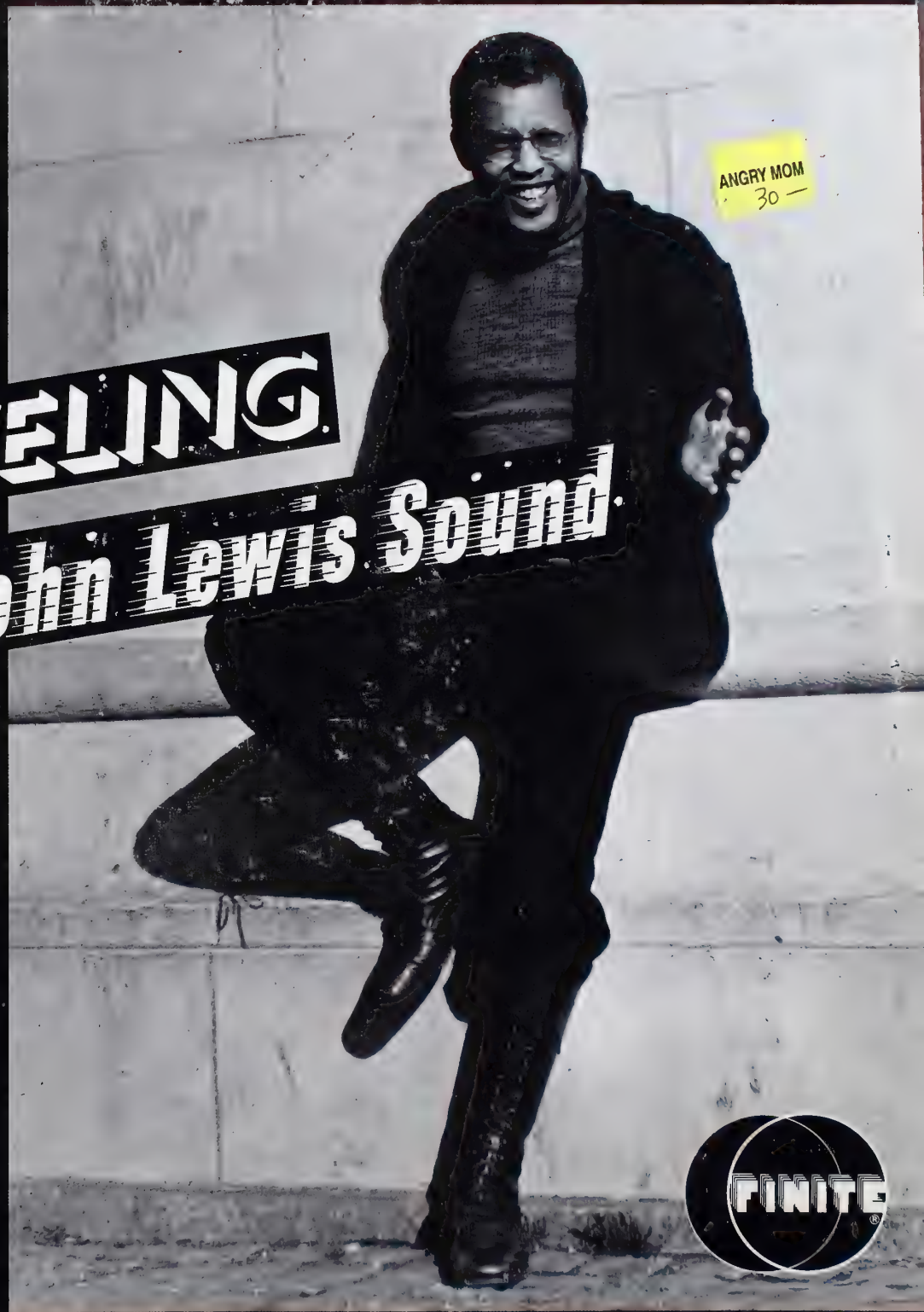
Robert Rockwell III—Tenor and Soprano Saxophones; Bass Clarinet; Waterphone
Bobby Lyle—Piano; Electric Piano
Willard O. Peterson Jr.—Acoustic and Electric Bass
Bill Berg—Drums
Mike Elliott—Guitar on Androids and Pentandria
Steve Kimmel—Percussion on Androids and Todos Nosotros
Bill Buchen—Percussion on Androids and Todos Nosotros
George Avaloz—Congas on Todos Nosotros
Bruce Wintervold—Congas on Todos Nosotros
Victor Lewis—Percussion on Todos Nosotros



CB-5002

Celebration

TRAVELING
with the John Lewis Sound



FINITE®

STEREO FIN-1976-1

TRAVELING with the John Lewis Sound

SIDE ONE

SUITE
- UPTOWN — 125TH STREET
- MIDTOWN — 42ND STREET
- DOWNTOWN — WALL STREET

SIDE TWO

SUITE
- WESTSIDE — EARLY MORNING
- NORTH & SOUTH — MIDDAY
- EASTSIDE — EVENING

John Lewis — drums
Bob Sardo — organ, piano
Alex Foster — alto, tenor sax
John Blair — vitar, violin
Karen Joseph — flute
Paul Metzke — bass

All selections BMI by John Lewis
Cosmic Twins Publishing
Recorded at Bell Sound Studios, N.Y.C.
Mixing engineers: John Lewis & Alex Foster

Cover design: Elise Irby
Photography: Joan Lichtig
Produced by John Lewis

FINITE®

℗© Finite Records, Inc., 40 Waterside Plaza, New York, N.Y. 10010. Printed in U.S.A.

STEREO
CS 9273

CL 2473

COLUMBIA

STEREO
"360 SOUND"

Hey! Let's Party

Mongo Santamaria

SHOTGUN
SATISFACTION
CALL ME
HEY!
WALK ON BY

LOUIE, LOUIE
STUFFED JITTERS
IN THE MOOD
EL BIKINI
I GOT YOU



Produced by
Robert Mersey

Stereo—CS 9273
Mono—CL 2473

COLUMBIA

Hey! Let's Party
Mongo Santamaria

Arranged by Robert Mersey

WALK ON BY (2:58—ASCAP)
Arranged by Marty Sheller
I GOT YOU (I Feel Good) (2:48—BMI)
IN THE MOOD (3:24—ASCAP)
BAILA DANCE (3:58—BMI)
Arranged by Marty Sheller
LOUIE, LOUIE (2:16—BMI)
(I Can't Get No) SATISFACTION (3:45—BMI)
HEY! (2:50—ASCAP)
CALL ME (2:45—BMI)
Arranged by Marty Sheller
EL BIKINI (2:27—ASCAP)
SHOTGUN (3:27—BMI)

MONGO SANTAMARIA! You don't have to be an expert in Afro-Cuban musical influences, a jazz buff, a jet-setter or a teenage hipster to be familiar with Mongo's name or dig his music. Mongo gets through to every member of his vast and still-growing public, yet his enormous popularity hasn't affected Santamaria's style. His inspiration remains pure, his rhythms still pulsate, his arrangements keep swinging and his musicians stay right at the head of the class.

Since Mongo's music is a fusion of several cultures, it is difficult to say which is the dominant strain. The finished product is popular in the United States because it's basic, it moves, it swings. The primitive African Yoruba and the Cuban Lacumi roots, the Latin, the jazz, the rock influences—they are all at Mongo's command. As a percussionist he has exerted strong influence on avant-garde drummers because of his ability to vary the instrument's pitch to produce melody and seemingly conflicting rhythms simultaneously.

Another source of Mongo's strength in a highly competitive field—and which Mongo places first among his assets—is the personnel of his group. The regulars, apart from leader Mongo on drums, include Marty Sheller, trumpet, Hubert Laws, sax, Bobby Capers, alto and baritone sax and flutes, Carmello Garcia, timbales and drums, Rodger Grant, piano, and Victor Venegas, bass. These top-flight instrumentalists combine forces here for an album of dynamic rhythmic arrangements of tunes that create a festive, party atmosphere for the young and not-so-young, and for dancers and non-dancers alike.

In the Mood, a swing classic, swings more than ever with a "choonk, choonk, choonk" rhythmic background and a couple of wailing solos on Sheller's trumpet and Laws' tenor sax.

Baila Dance, by pianist Rodger Grant, starts right off with a quick pyramiding of baritone and tenor saxes, then trumpet and entire ensemble—and the pace never slackens!

Shotgun is a ball for reedman Hubert Laws, who winds it up with a hot chorus, complete with intentional hiccups following questions and answers between saxophones and brass.

Hey! brings a jumping discotheque right into your living room, complete with staccato rock-style breaks. This is a perfect example of the beautiful hot-style trumpet, rarely heard now that Dixieland and Swing are unfortunately not in commercial demand. There's more of Sheller's torrid trumpeting in **Louie, Louie**.

(I Can't Get No) Satisfaction, a current favorite, gets a terrific, brand-new treatment here, and **Walk On By**, another popular hit, acquires an appealingly haunting mood.

I Got You (I Feel Good), another great rock-style tune, is at its best under Mongo's magical touch.

Call Me features the flute and a fascinating doubling of the rhythm against a steady tempo. The finale is wild, but again the tempo holds steady.

El Bikini spotlights an intriguing piano pattern that seems to be independent of the ensemble. Naturally, it all works out perfectly.

A few years ago, Mongo captioned a photo of Havana for the program of "African Holiday," a musical revue in which he was one of the star performers. He wrote: "Pearl of the sea, earth of rhythm and happiness—with the sound of my drums I speak for you, Cuba." Today, Cuban-born Mongo and his music have not lost one particle of devotion to their Afro-Cuban heritage. Mongo's drums speak for and to a considerably larger segment of the Americas. His uses of jazz, pop and rock have made him a vital part of the current musical scene, U.S.A.!

—STAN LEVINE

Other albums by Mongo Santamaria you will enjoy:

El Bravo! . . . CL 2411/CS 9211*
La Bamba . . . CL 2375/CS 9175*
El Pussy Cat . . . CL 2298/CS 9098*

*Stereo

Hubert Laws and Bobby Capers appear courtesy of Atlantic Records

Cover photo: Bob Cato

® "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

RCA
RVL-8501
(JPL1-1077)

DIRECT CUTTING

45
R.P.M.



WARREN SMITH & TOKI

Warren Smith & Toki

SIDE A
DUOLOGUE

SIDE B
HERITAGE

Warren Smith (ds)
Hidefumi Toki (a.sax s.sax)

Recorded MAR. 17, 1977 at VICTOR STUDIO
Producer : Y. Ozawa(Pioneer Valley Arts & Studies Center, INC.,)
M. Mori
Mixing Engineer : E. Uchinuma
Mastering Engineer : M. Yamaguchi(Cutting Center Aoyama)
S. Nomiyama(" ")
Album Design : K. Iida
Photo : M. Sugawara
Special Thanks to S. Ono
Warren Smith Used YAMAHA DRUMS



RVL-8501

45
R.P.M.

Distributed by AUDIO TECHNICA U.S. INC.

● Manufactured by RVC Corporation, Tokyo, Japan. Trademarks RCA, Camden, Red Seal and Dynagroove used by authority of RCA Corporation.
● RVC [illegible] RCA, Camden, Red Seal, Dynagroove of RCA

発売元：RVC株式会社
RCA RECORDS MADE IN JAPAN

Direct Mastering

WARREN SMITH & TOKI HIDEFUMI

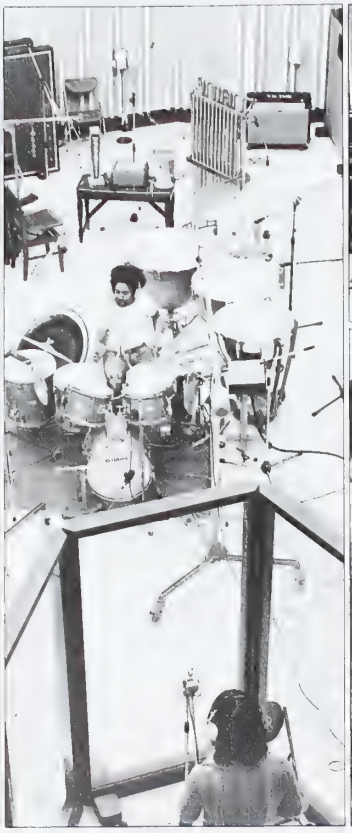
SIDE-1 **DUOLOGUE** (8:20) SIDE-2 **HERITAGE** (8:27)

Warren Smith (Drums, Timpani) **Toki Hidefumi** (Alto sax-Side 1; Soprano sax-Side 2)













Profile of Warren Smith

Age 43 Percussionist. Professor at New York State University at Old Westberry. Along with Ken McIntyre, he was instrumental in getting jazz and black music into the regular curriculum of the New York State University system. He has been active in all genres from country and western to symphony. Consistently active in the recent "Loft jazz" scene, he is regarded as the number one percussionist in New York. He has visited Japan once in 1976 as a member of the Gil Evans Orchestra.

Profile of Hidefumi Toki

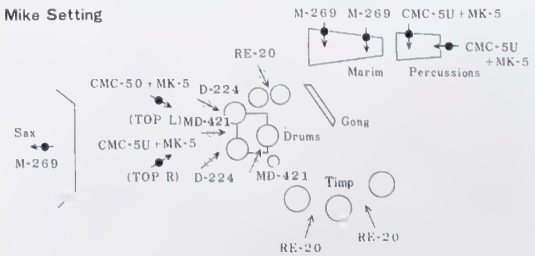
Born February 1st, 1950 in Kobe. His first encounter with jazz came at the age of ten when he heard Art Blakey and his Jazz Messengers over the radio.

He began clarinet in the eighth grade and by the next year was having jam sessions with his friends. He attended Osaka Music University High School in the clarinet division during which time he was able to have sessions with such professional musicians as Chieko Otsuka (b) and Isao Suzuki (b). He also had a chance to play with Art Blakey when Blakey visited Japan again. In a rock band which he organized with some friends, he was already experimenting with "Cross-Over"jazz styles which have now become popular. Although he entered the saxophone division of Osaka Music University, he left after two years to devote himself full-time to jazz, going to Tokyo to join Isao Suzuki's group at the 5-Spot. Later he played for two years with Toshiyuki Miyama's New Herd. Since leaving that group, he co-lead a combo with Takao Naoi, and then played with Terumasa Hino's group. After that, while playing with the Ryo Kawasaki Quintet and the Yuji Imamura Quintet, he maintained his own combo. The members of his own group presently include Hiroshi Matsumoto (piano), Osamu Kawakami (bass) and Hideo Yamaki (drums).

Recorded at Victor Studio, Mar. 17, 1977
Recording Equipment Used :

Mixing Console	Quad Eight 2824
Microphones	Neumann M-269
	Electro Voice RE-20
	Senheizer MD-421
	Schoeps CMC-5U + MK-5
	AKG D-224
Cutting Lathe	Neumann VMS-70
Cutting Head	Neumann SX-74
Driving Amp	Neumann SAL-74
Control Board	Neumann ST-75

Mike Setting



Made in Japan by RVC Corporation

RCA
RDC-3 STEREO

HIGHEST FIDELITY
DIRECT MASTER SERIES

45
R.P.M.



TRACKIN'

Lew Tabackin

Side A

1. I'm All Smiles (From the Broadway Musical "The Yearling") (Martin-Leonard)
2. Cotton Tail (Duke Ellington)

Side B

1. Trackin' (Lew Tabackin)
2. Summertime (Heyward-Gershwin)

45 R.P.M.

Lew Tabackin Quartet
Lew Tabackin, *tenor sax & flute*
Toshiko Akiyoshi, *piano*
Bob Daugherty, *bass*
Shelly Manne, *drums*



Recorded directly to disc September 3, 1976
at Warner Bros. Studios, North Hollywood, California.
Produced by Hiroshi Isaka

A & R Co-ordinator : Fumimaru Kawashima
Sound Director & Technical Supervisor : Tom Nishida & Kazuho Ohta
Mixing Engineer : Lee Herschberg
Assistant Engineer : Lloyd Cliffi
Mastering Engineer : Bobbie Hata, Ken Deane
Production Management : Creative Office "Z" Co., Ltd.
Art Direction & Design : Katsuhiko Iida

audio-technica

● Manufactured by RVC Corporation, Tokyo, Japan. Trademarks RCA, Camden, Red Seal, and Dynagroove used by authority of RCA Corporation.
● このレコードはRVC株式会社が製造したものです。商標 RCA, Camden, Red Seal, Dynagroove は RCA コーポレーションの許可により使用されています。

☆レコードから無断でテープその他に録音することは法律で禁じられております☆

発売元：RVC株式会社Ⓚ
℗'77 RCA RECORDS MADE IN JAPAN

TRACKIN' Lew Tabackin Quartet

①
I'M ALL SMILES
(from the Broadway Musical "The Yearling")
COTTON TAIL

②
TRACKIN'
SUMMERTIME

Lew Tabackin Quartet

Lew Tabackin (Tenor sax, Flute)
Toshiko Akiyoshi (Piano)
Bob Dougherty (Bass)
Shelly Manne (Drums)

Recorded at Warner Bros. Recording Studio,
North Hollywood, California on Sept. 3, 1976

Recording Director : Hiroshi Isaka
A & R Coordinator : Fumimaru Kawashima
Technical Coordinator : Tom Nishida and Kazuho Ohta
Mixing Engineer : Lee Harshburg and Ken Dean
Assistant Engineer : Lloyd Clift
Mastering Engineer : Bobby Hata
A production of Office Z
Photos by Tomitsuka, Isaka, Ohta and Kawashima





A Note from the Producer

Hiroshi Isaka

In producing any one record, I can say (purely from a subjective point of view) that I have never had the chance to make a record with a really good sound quality. No, I can go one step further and say that in the history of Hi-Fi, no record has entirely fulfilled the quest for a truly faithful reproduction. The so-called direct mastering method, the act of transferring music directly to lacquer as it is being performed, something which was forgotten after the development of tape recording, is now again drawing attention with this insatiable demand for better sound quality, and with the increasing audio mania, this kind of record is regaining popularity. Despite the dbX and the dolby system, the high speed 30 ips (76 cm/sec) recording, and developments in tape such as the Scotch 250, a direct mastering of the sound at the studio seems to have qualities which are unexcelled elsewhere.

For a recording producer who is responsible for both the musicians and the musical aspects at the time and place of the recording, the high degree of tension of the one-time only direct mastering is not a very enjoyable affair. For example, no matter how well one take may go musically, if the cutting is not made well, that performance cannot be retained. Thus, the producer must become, so to speak, the adversary of both the musicians and the technical engineers. Although originally, the recording process was supposed to support the musicians, the possibility now exists that instead, a breach will occur whereby the musicians will have to sacrifice themselves for technical considerations of the recording.

Although my job as producer of this recording was to insure technically good results, in the planning stages we had to think how not to force this responsibility on the musicians. As a result, in order to reduce the demands for a high level performance which, in the case of 33 1/3 r.p.m., must last twenty minutes, we decided to use 45 r.p.m. instead, with two pieces on a side. This was good news from the engineer's point of view, as it is easier to cut a good disk at that speed resulting in a more supperior sound than at the slower 33 1/3 r.p.m., and I think the pressure on the musicians also decreased considerably. In actuality, during the last several minutes of the cutting when the pressure not to make a mistake builds up on both sides, an immeasurable amount of mental fatigue will take its toll if, at that point, either the engineers or musicians make a mistake. It is certainly a difficult job for the producer to have to say "Once again !" when everyone is already tired.

The major success of this album was the collection of such super musicians as Lew Tabackin, Shelly Manne, Toshiko Akiyoshi, who filled in on the piano for Mike Wafford who could not make it at the last minute, and Bob Dougherty on bass. Moreover, with the several rehearsals as well as the concert at the Ojai festival right before the recording session in which pieces which were later recorded were mainly performed, the musicians were able to play together to about the same degree as the

regular combination, a certainly important condition when using a recording method such as that of direct mastering. Although the preliminary preparations were an important aspect, if this record can be considered successful from both the musical and audio standpoint, the major reasons for that success certainly lie with the quality of the musicians themselves.

Introduction of Performers

Fumimaru Kawashima

It is not an exaggeration to say that this album, which evolved with two jazz greats of this generation, Lew Tabackin and Shelly Manne, as its core, is of an epoch-making character in the history of jazz records in terms of substantialness in musical content and perfection in musical quality. This recording was completed thanks to the ability of both the performers and the recording and production staff to overcome the numerous difficulties which they had to encounter in this complex process.

Lew Tabackin (tenor sax, flute)

Born in Philadelphia in 1940. Began to perform regularly in New York in the latter half of the 1960's. Played with Maynard Ferguson, Cab Calloway, and the Thad Jones-Mel Lewis Orchestra. After 1968, he worked with Toshiko Akiyoshi and later the two were married. In 1973, they formed the Toshiko Akiyoshi-Lew Tabackin Big Band which they have been active in ever since. Recently, he left the Doc Severinsen Band of T.V.'s "Tonight Show" fame and resolved to stick strictly to jazz, a move which has drawn attention from many quarters.



His tenor sax technique, originating from such players as Coleman Hawkins and Chu Berry, reexplores original jazz traditions and is highly regarded for the frankness of the up-tempo numbers and the delicacy of the ballad pieces. As for his flute playing, words alone cannot express the beauty of his tone. In any case, he is one of the few truly original tenor sax and flute performers at the present

Toshiko Akiyoshi (piano)

Born in 1929 in Manchuria. Began performing jazz in the late forties in Japan. In 1956, went to the United States where she has lived and worked ever since, except for occasional short term stays in Japan. Although she started out performing mainly in combos, in the early 1970's after moving from New York to the West Coast, she fulfilled a long desire of starting a big band which she did with her husband, Lew Tabackin. This orchestra has had wide acclaim both in the U.S. and abroad with its recordings as well as concert and festival performances, and can be counted as one of the few top big bands in the world.

Recently, she has been doing a lot of composing and arranging using materials from Japanese cultural traditions. All of this has crystalized into her own individual style to the degree that she has even been proclaimed as the next Ellington. She originally was influenced highly by Bud Powell and there are many jazz fans who love her dynamic and beautiful melodic line. She has performed backup on only a few rare occasions and this record is one of those.

Bob Dougherty (bass)

Born in 1940 in Ohio. Moved to New York in the early 1960's where he played in the Woody Herman Orchestra, the Chuck Israel Band, and also did occasional combo work with Toshiko Akiyoshi. He is presently working on the West Coast as a studio musician. Besides performing, he is very ingenuous, repairing basses as well as maintaining his pastime of photography which he does at a



technical level of a professional.

Although not flashy performer, his steady bass work and excellent tone quality are highly regarded, as he possesses a special flavor which is difficult to ignore.

Shelly Manne (drums)

Born in New York in 1920. He has been performing since the end of the 1930's, but particularly became well-known after joining the Stan Kenton Orchestra in 1946. Since then, he has played with such groups as the Woody Herman Orchestra, JATP, the Lighthouse All-Stars, and Shorty Roger's Giants, before having his own combo. He also managed his own jazz club, "Shelly's Man-hole", for a time. In the early fifties, he was one of the first musicians to become active on the West Coast, where with his recordings and studio work, he no doubt is one of the busiest musicians on the coast. The major reason for his success in the jazz world spanning over thirty years is his extremely high technical ability in drumming backed by precision, competence and color. Overflowing with a unique stylishness, he skillfully handles complex rhythms. In particular, his brush work displays a rare exquisiteness that has put him at the highest pinnacle among jazz drummers.

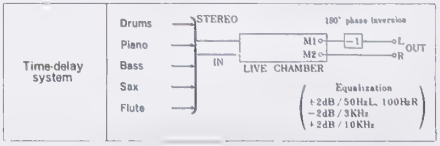
Recording Specifications

1. STUDIO
   Warner Brothers Recording Studios
   11114 Cumpston Ave. North Hollywood, California
2. STUDIO SIZE(feet)
   39×35×14 h
3. CONTROL (MONITOR) ROOM SIZE(feet)
   25×15×9 h
4. MIXING CONSOLE
   Bushnell 24in–24out
   API components
5. MONITOR SPEAKER SYSTEM
   A 3-way system designed by Tom Hidley of Westlake
   15" Woofer×2 Gauss
   4" Driver unit Gauss
   2" Driver unit JBL(2420)
6. MONITOR AMP.
   Crown DC-300A(2-way driver)
   Crossover freq. 800Hz(Electronic)
   8KHz Network
7. MONITOR ROOM FREQUENCY RESPONSE
   30——16KHz±0.5dB
   with Electronic Equalizer (UREI)
   at Mixer's Position
   adjusted at+2dB for 100Hz or below
   and–2dB for 12KHz or up,
   in view of consumers use
8. MASTERING SYSTEMS

Lathe	Neumann VMS-70
Head	Neumann SX-74
Driving Amp.	Neumann SAL-74&SAL-68
Control Board	Bushnell custom made
Cutting Stylus	Adamant Kogyo
Lacquer Disks	Pyral(French Made)

Microphones Used

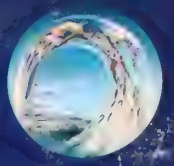
		Microphone	Equalization
Drums	cymbal L	Schoeps CMC-55U	–2dB/50Hz, +2dB/3KHz, +4dB/12.5KHz
	cymbal R	Schoeps CMT-56U	–2dB/50Hz, +2dB/3KHz, +4dB/12.5KHz
	hi-hat	Schoeps CMC-54U	–9dB/50Hz, –4dB/3KHz, +4dB/12.5KHz
	snare	Schoeps CMC-54U	FLAT
	tom-tom	SENNHEIZER MD-421U-5	+2dB/12.5KHz
	b.tom-tom	SENNHEIZER MD-421U-5	+2dB/10KHz
	b.drum	SENNHEIZER MD-421U-5	+2dB/50Hz, –4dB/5KHz, –4dB/10KHz
Piano	treble	Schoeps CMT-56U	–2dB/100Hz, +2dB/3KHz, +4dB/10KHz
	bass	Neumann U-87	+2dB/50Hz, +2dB/3KHz, +6dB/10KHz
Bass		Schoeps CMC 55U OMNI	+2dB/100Hz, +4dB/3KHz, +6dB/15KHz and +2dB/100Hz, +9dB/3KHz, +6dB/7KHz
Tenor Sax		Neumann U-87	+2dB/50Hz, +2dB/3KHz, +9dB/10KHz
Flute		Neumann U-87	–2dB/50Hz, +4dB/10KHz



John Martyn / One World



ILPS 9492



Couldn't Love You More
Certain Surprise
Dancing
Small Hours
Dealer
One World
Smiling Stranger
Big Muff

JOHN MARTYN: guitars and vocals
Musicians: Jon Field, Tristram Fry, George Lee, Neil Murray, Andy Newmark, Dave Pegg, Morris Pert, Rico, Hansford Rowe, Bruce Rowlands, Kesh Sathie, Jon Stevens, Danny Thompson, Steve Winwood.
String Arrangements: Harry Robinson
Art and Design: Tony Wright
Recorded at Woolwich Green Farm
and mixed at Basing Street Studios, London.
Engineers: Phill Brown, Frank Owen, Robert Ash.
Produced by Clive Blackwell.

"How can there be any sunshine when she's gone?" — John Martyn

ISLAND

Manufactured and distributed by Island Records Inc. 444 Madison Avenue, New York, N.Y. 10022

Printed in U.S.A.

WHERE DO I GO FROM HERE

VOL 2

NAME		
STATION		
MUSIC		
60 BAND	(SIDE ONE) NATIONAL	:30 BAND
60 BAND	(SIDE TWO) LOCAL	:30 BAND
FOR ADDITIONAL COPIES		



U.S. Navy Radio Public Service Campaign

WHERE DO I GO FROM HERE VOL 2

One successful public service campaign deserves another. And here it is. Volume 2 of "Where Do I Go From Here." A beautiful new encore album from the U.S. Navy that includes everything you liked in the original. And more.

As in our first album, each song asks the question that the young man in your audience is asking himself: "Where Do I Go From Here." And each answers this question by suggesting a useful and rewarding career in the Navy. Pick and play the format that best suits your audience. You will find local-use versions with musical bridges over which you can read live messages. (We have enclosed scripts for your use.) And national-use versions with messages already recorded over these bridges. The title song is performed in its entirety.

So much for the similarities between the two albums. Now here are the big differences. Volume 2 of "Where Do I Go From Here" includes all the instrumental interpretations of this ballad that made our introductory album such an unqualified success. And both the national and local-use versions have been re-recorded in a new format which gives a fresh new musical impact to the Navy's public service messages.

In response to requests by radio stations, this new album includes arrangements of "Where Do I Go From Here" for two groups of Latin listeners. One for use in Cuban and Puerto Rican markets. And one for use in Mexican markets. These are available in 60 and 30 second national-use and local-use versions. Appropriate scripts are enclosed.

With its broad coverage of the musical and marketing spectrum, this second volume of "Where Do I Go From Here" continues to beautifully demonstrate how a public service program can be entertaining, adaptable and effective, all at the same time.

Where do I go from here

Music by Richard Berg Words by Ron Antman

Young I may be but still I'm a man.
Just turned eighteen and I'll do what I can
To find me a place where I can be me.
Get ready for life, be free as the sea.
Oh where do I go from here?
Oh where do I go from here?
I'm finished with school but what lies ahead?
Don't want to get trapped, want to see things
instead.
All over the world, there's so much to do.
The call of the sea, don't you hear it too?
Oh where do I go from here?
Oh where do I go from here?
I'm thinking 'bout tomorrow. I do it all the time.
It's time to do some planning. My future's on
the line.
My friends are getting ready to see the world
right now.
They know where they're going, I got to find out
how.
I talked to the man. He showed me the way.
To build me a life and enjoy ev'ry day.
All over the world there's so much to do.
I'm shipping right out, you ought to come too!
I know where I'm going from here.
I know where I'm going from here!

Side 1

National Version

1. Medium Rock	:60
2. Medium Rock	:30
3. Soul	:60
4. Soul	:30
5. Folk Rock	:60
6. Folk Rock	:30
7. Brass Rock	:60
8. Brass Rock	:30
9. Country & Western	:60
10. Country & Western	:30
11. "Where Do I Go From Here"	3:00

Side 2

Local Version

1. Medium Rock	:60
2. Medium Rock	:30
3. Soul	:60
4. Soul	:30
5. Folk Rock	:60
6. Folk Rock	:30
7. Country & Western	:60
8. Country & Western	:30

Instrumental Version

1. Latin Ritmo Ochoa	:60
2. Latin Ritmo Ochoa	:30
3. Latin Gourdiente	:60
4. Latin Gourdiente	:30
5. Medium Rock	:30
6. Folk Rock	:30
7. Soul	:30
8. Country & Western	:30

The Navy

File Under: Jazz • Female Vocal • Bossa Nova

T 2325



SOFTLY!

THE SEDUCTIVE VOICE OF

WANDA de SAH

MUSIC ARRANGED AND CONDUCTED BY JACK MARSHALL

Capitol RECORDS

T 2325

CAPITOL RECORDS
HIGH FIDELITY RECORDING

ALSO AVAILABLE IN STEREO

Capitol RECORDS — EMI — THE GREATEST RECORDING ORGANISATION IN THE WORLD



SOFTLY!

One writer called her "the sexiest vocalist in popular music." Another said that listening to her fresh and buoyant voice was like the "exhilaration of a soft spring shower."

Wanda is backed in this recording by an orchestra conducted by Jack Marshall. On eight of the selections, Jack provides her with shimmering backdrops of strings. Two songs, *So Danco Samba* and *Agua de Beber*, he illuminates with the soft glow of trombones. And on *Tem Do*, Wanda is accompanied only by piano, guitar, bass, drums and flute.

The songs include some of the finest of the already classic output of Brazil's great composer colony. Sung by Wanda, softly, plaintively, warmly, they become spellbinding experiences in listening to a romantic new music, the appeal of which has become universal.

Produced by DAVID CAVANAUGH

ALSO ON CAPITOL RECORDS:



BRASIL '65 • Sunny, swaying sounds by Wanda de Sah, the Sergio Mendes Trio, Rosinha de Valenca. Includes *So Nice; Favela; One Note Samba; She's a Carioca; Barimbau; Aquarius; Tristeza Em Mim; Muito a Vontade; Let Me; Consolacao; Reza.* ST 2294

the lilting new North American favorites from Brazil, sung by the magical

WANDA de SAH

with strings, orchestra and Latin rhythm arranged and conducted by JACK MARSHALL

Side One

HO BA LA LA	BMI	2:25
SWEET HAPPY LIFE (Samba De Orfeu) from the film "Black Orpheus"	ASCAP	2:32
QUIET NIGHTS (Corcovado)	BMI	2:05
ARUANDA	BMI	1:50
THE DREAMER	BMI	2:37
SO DANCO SAMBA (Jazz 'n' Samba) from the film "Copacabana Palace"	BMI	2:14

Side Two

ONCE I LOVED	ASCAP	2:09
WHO KNOWS	ASCAP	1:43
TEM DO	ASCAP	1:50
WITH FEELING	ASCAP	2:13
AGUA DE BEBER	ASCAP	2:07

Cover Photo/Capitol Photo Studio/George Jerman

THIS MONOPHONIC MICROGROOVE RECORDING IS PLAYABLE ON MONOPHONIC AND STEREO PHONOGRAPHS. IT CANNOT BECOME OBSOLETE. IT WILL CONTINUE TO BE A SOURCE OF OUTSTANDING SOUND REPRODUCTION, PROVIDING THE FINEST MONOPHONIC PERFORMANCE FROM ANY PHONOGRAPH.

MADE IN U.S.A. • FACTORIES: SCRANTON, PA.— LOS ANGELES, CALIF.

PHONO
M
1619
.C29
VOL.2

CANCIONES DE ARTE PUERTORRIQUEÑAS 2



SOPRANO

LUISITA RODRIGUEZ

JESUS MARIA SANROMA

PIANISTA

INSTITUTO DE CULTURA PUERTORRIQUEÑA
SERIE CONTEMPORANEA - ICP - C - 6

HARTFORD PUBLIC LIBRARY
3 2520 06008 0214
HARTFORD PUBLIC LIBRARY

SERIE DE MUSICA CONTEMPORANEA VOL. 2

CANCIONES DE ARTE Vol. 2

LADO A

A. CUATRO SONES DE LA TIERRA — JACK DELANO
TEXTO DE TOMAS BLANCO

1. UNICORNIO EN LA ISLA
2. REDONDEL
3. QUERENCIA
4. SENTIMIENTO DEL OLOR

B. LOS PARENTESIS — HECTOR CAMPOS PARSI
TEXTO DE JAIME VELEZ ESTRADA

1. EL SILENCIO TIEMBLA...
2. LA NOCHE DESNUDA...
3. ESTA SOMBRA TUYA...

C. NANA — HECTOR CAMPOS PARSI
TEXTO DE CARMELINA VIZCARRONDO

LADO B

A. NUEVE CANTOS ANTILLANOS — LUIS ANTONIO RAMIREZ

PUERTO RICO

1. VIDA CRIOLLA
2. LUCERO DEL ALBA
3. LLEGO UN JIBARO A SAN JUAN

TEXTOS DE LUIS LLORENS TORRES

REPUBLICA DOMINICANA

4. ELLA VINO CON LA FRESCA
5. COJI EN EL CHARCO UN LUCERO
6. EL DIA QUE YO LA VI

TEXTOS DE RUBEN SURO GARCIA GODOY

CUBA

7. CANTO NEGRO
8. MADRIGAL
9. PREGON

TEXTOS DE NICOLAS GUILLEN

B. TE INVITO A SOÑAR — JOSE E. ANTUNEZ ASTOL
TEXTO DE CARMEN LAURA PEREZ PORRATA

C. MAJESTAD NEGRA — HECTOR CAMPOS PARSI
TEXTO DE LUIS PALES MATOS

ENTRE LOS COMPOSITORES PUERTORRIQUEÑOS DEL SIGLO PASADO Y PRINCIPIOS DEL ACTUAL, SOLAMENTE FELIPE GUTIERREZ (1825 - 1900) Y JOSE IGNACIO QUINTON (1881 - 1925,) DEJARON OBRAS CUYA INTENCION Y ENVERGADURA LAS COLOCA DENTRO DEL MARCO DE LA CANCION DE ARTE.

ES HACIA 1940 QUE SE MANIFIESTA EN LA ISLA UNA GENERACION INTERESADA EN LA CANCION COMO FORMA CULTA INDEPENDIENTE. SU ACTIVIDAD COINCIDE CON LA APARICION DE UN NUTRIDO GRUPO DE CANTANTES PROFESIONALES Y EL RENACER DEL INTERES POR LO AUTOCTONO EN NUESTROS COMPOSITORES. LA FRECUENTE CELEBRACION DE CERTAMENES DE MUSICA, EL CRECIENTE NUMERO DE CONCIERTOS Y EL AUMENTO EN LA PRODUCCION LOCAL DE DISCOS FONOGRAFICOS, TAMBIEN CONTRIBUYERON AL CRECIMIENTO DE ESTA FORMA. MOSTRANDO PREFERENCIA POR TEMAS FOLKLORICOS Y POR EL EMPLEO DE TEXTOS DE POETAS PUERTORRIQUEÑOS. LA GENERACION DEL 40 FAVORECIO A LUIS LLORENS TORRES, CARMELINA VIZCARRONDO, JAIME VELEZ ESTRADA, TOMAS BLANCO, JULIA DE BURGOS, JUAN ANTONIO CORRETJER, LUIS PALES MATOS Y LILLIANE PEREZ MARCHAND COMO FUENTE DE SUS OBRAS. A ENCOMIENDA DE VARIOS COMPOSITORES, ALGUNOS DE ESTOS POETAS CREARON POESIA EXPRESAMENTE PARA SER PUESTA EN MUSICA.

HECTOR CAMPOS PARSI (N. 1922) ES EL CULTIVADOR MAS ASIDUO DE LA CANCION DE ARTE PUERTORRIQUEÑA, A LA QUE INCORPORA RITMOS MELODICOS Y DISEÑOS CARACTERISTICOS DE LA MELODIA POPULAR O FOLKLORICA.
EN SUS CANCIONES HA EMPLEADO TODOS LOS GENEROS REGIONALES DESDE LA DANZA HASTA LA "BOMBA" DE RAIZ AFRICANA. "MAJESTAD NEGRA", 1959, ES CARACTERISTICA DEL REFINADO CONTROL CON QUE CAMPOS PARSI MANEJA ESTA RITMICA AFRO - ANTILLANA. LA "NANA", ESCRITA PARA LA SOPRANO RINA DE TOLEDO, ES UN ENSAYO SOBRE EL "SON". "LOS PARENTESIS" SE ALEJAN MAS DE LO POPULAR, OBEDECIENDO SU AMBIENTE AL PRECIOCISMO DEL TEXTO.

JACK DELANO (N. 1914), COMPARTE EL INTERES DE CAMPOS PARSI POR LO AUTOCTONO Y LO POPULAR. COMO DIRECTOR DE LA SECCION DE CINE DE LA DIVISION DE EDUCACION A LA COMUNIDAD DEL DEPARTAMENTO DE INSTRUCCION DE PUERTO RICO, INVESTIGO Y RECOGIO UNA IMPORTANTE MASA DE MATERIAL QUE INCORPORA CON MESURA Y MAESTRIA A SU CREACION VOCAL E INSTRUMENTAL. LOS "CUATRO SONES DE LA TIERRA", ESTRENADOS POR LUISA RODRIGUEZ EN LA FIESTA DE LA MUSICA DE 1967, SE BASAN EN "LETRAS PARA MUSICA" DE TOMAS BLANCO Y SON EL MAS BRILLANTE EJEMPLO DEL ESTILO DE ESTE COMPOSITOR.

LUIS ANTONIO RAMIREZ (N. 1923), SE INCORPORA TARDIAMENTE COMO COMPOSITOR A LA VIDA MUSICAL PUERTORRIQUEÑA Y CUANDO LO HACE OPTA POR EL TRAYECTO NEO - CLASICO - NATIVISTA DE DELANO Y CAMPOS PARSI. CON ELLOS COMPARTE EL INTERES POR EL PUEBLO Y EN SUS "NUEVE CANTOS ANTILLANOS", EL UNICO CICLO DE CANCIONES QUE HA ESCRITO HASTA AHORA EXPLOTA LOS ELEMENTOS MELODICOS - RITMICOS COMUNES A LAS TRES ANTILLAS.

JOSE E. ANTUNEZ ASTOL, (N. 1933), DECIENDE DE UNA ILUSTRE FAMILIA DE POETAS Y MUSICOS. CON ERNESTO CORDERO (N. 1948), Y LIANA IZQUIERDO (N. 1951), FORMAN UNA NUEVA GENERACION QUE PRODUCE CANCIONES ELEGANTES, DE DIAFANAS ARMONIAS Y SENCILLA LINEA MELODICA.

LUISITA RODRIGUEZ

LA GENERACION NUEVA DE COMPOSITORES ESTA EN DEUDA CON LUISITA RODRIGUEZ, QUIEN HA ORDENADO Y ESTRENADO TODO UN CATALOGO DE NUEVAS OBRAS PUERTORRIQUEÑAS. COMO DIRECTORA MUSICAL DE W. I. P. R., HA DIFUNDIDO INTENSAMENTE LA MUSICA DEL PAIS. EDUCADA POR DON JESUS FIGUEROA Y EN EL COLEGIO ALBERTO MAGNUS DE NEW HAVEN, ESTUDIO CON ANGELES OTEIN EN EL CONSERVATORIO DE MUSICA DE PUERTO RICO. HA SIDO ENVIADA POR EL INSTITUTO DE CULTURA PUERTORRIQUEÑA EN MISIONES CULTURALES A LA REPUBLICA DOMINICANA Y A ESPAÑA.

JESUS MARIA SANROMA

DESPUES DE TRIUNFAR COMO CONCERTISTA EN TODO EL MUNDO Y DE UNA DISTINGUIDA CARRERA COMO SOLISTA DE LA ORQUESTA SINFONICA DE BOSTON, JESUS MARIA SANROMA SE RADICO PERMANENTEMENTE EN SU TIERRA NATAL DESDE 1952. AQUI HA DESARROLLADO IMPORTANTES PROGRAMAS EN TELEVISION, LA UNIVERSIDAD DE PUERTO RICO Y EL INSTITUTO DE CULTURA PUERTORRIQUEÑA. UNA GRAN CANTIDAD DE NUEVAS OBRAS HAN SIDO ENCARGADAS Y ESTRENADAS POR EL, LO QUE LE HA GANADO UNA MERECEDORA REPUTACION DE PROMOTOR DE LA MUSICA PUERTORRIQUEÑA.

LA GRABACION

ESTA GRABACION SE HIZO EN EL CONSERVATORIO DE MUSICA DE PUERTO RICO EL 28 Y 29 DE AGOSTO DE 1967. ACTUO COMO TECNICO DE GRABACION CARTER HARMAN. LOS COMPOSITORES SUPERVISARON LA INTERPRETACION Y APROBARON LA GRABACION REALIZADA.

TODAS LAS CANCIONES EN EL DISCO FUERON ESTRENADAS POR LUISA RODRIGUEZ A QUIEN ESTAN DEDICADAS LA MAYOR PARTE DE ELLAS.

Art New 10/01 3.00

STEREO

TURN IT UP!
$0.75-1.00

AHMAD JAMAL

THE ROAR OF THE GREASEPAINT

the smell of the crowd

THE LESLIE BRICUSSE-ANTHONY NEWLEY MUSICAL



broadway production by David Merrick in association with Bernard Delfont

Michael Reid

ARGO LP-751
high-fidelity

AHMAD JAMAL

THE ROAR OF THE GREASEPAINT—The Smell of the Crowd

BEFORE it arrived on Broadway, *The Roar of the Greasepaint—The Smell of the Crowd* already had achieved a singular series of triumphs. Not only was it a spiraling hit on the road, but there were also more than fifty recordings of songs from the score (a pre-Broadway testament of optimism that exceeded even the welcoming trumpets that greeted *Hello, Dolly!* and *Fiddler on the Roof*). This album of Anthony Newley's and Leslie Bricusse's songs, however, is a distinctive tribute because the musical temperament and style of Ahmad Jamal are particularly suited to the Newley-Bricusse way of looking at life and reflecting what they see and hear in music.

Their previous American conquest was *Stop the World—I Want to Get Off*, a wry, poignant, irreverent morality play about the circular frustrations and self-evasions of a man "making it" in the 20th century jungle. *The Roar of the Greasepaint—The Smell of the Crowd* is both a more astringent and more hopeful exploration of the game of life. At first, in an ingenious gameboard of a set, two figures are seen at the play of existence. Sir (Cyril Ritchard) represents those in power, whose basic characteristic is the over-riding desire to maintain power. Cocky (Anthony Newley) speaks for most of the rest of us—those without power or with such little power that we cannot really be in full charge of what happens to us.

Every time it appears that Cocky may win a game, Sir changes the rules. I will not spoil your fun by detailing the rest of the plot, except to say that as new figures appear, Cocky sees that there are other ways than his own passivity to counteract Sir. One can assert oneself; one can even refuse to play if the game is rigged. And finally, Cocky learns that he too can make his own rules so that Sir will have to learn to co-exist on equal terms rather than to dominate as if his power were a law of nature. It isn't.

The essentials of the Newley-Bricusse writing style—and of Newley's remarkably evocative skill as a performer—are disciplined simplicity, clarity of design, resilient wit and a superb sense of timing. Without trying to make Jamal the mirror image of them, it is nonetheless true that those same qualities describe Jamal's way of making music. Furthermore, Jamal himself is a contemplative, searching observer of the way we live now. He has strong feelings about the way things ought to be and could be and, like Newley and Bricusse, he has a firm sense of who he is and what his capacities are.

Accordingly, Jamal and this score fuse easily. Throughout, there are the immediately identifiable Jamal insignia—the plastic use of space; the lithe beat, the graceful humor and the sense of power in reserve. The propulsive force is there, as in sections of "Sweet Beginning" and "Feeling Good". He has a supple sense of dynamics, and therefore, he is capable of varying gradations of climax. He swings without strain and with both subtlety and sensibility.

The softly glowing lyricism that is a fundamental element of Jamal's style is in evidence on every track, from the luminosity of "Where Would You Be Without Me?" to the aura of unfolding surprise he brings to "That's What It Is To Be Young". Chuck Lampkin and Jamil Nasser meanwhile provide Jamal with a crisply moving foundation on which he can play with time.

The album underlines the consistency of Jamal's firmly personal approach to music. Beginning in 1958 with his recording of a performance at Chicago's Pershing Hotel (Argo LP-628 & LPS-628), Jamal has experienced widening public delight in his work. He does not fall into any conveniently categorical "bag." He is, in sum, himself.

What Jamal has to offer musically—as in the recording—is refreshingly personal on its own terms. I mean his clarity, essentially sanguine view of life and his grace. And when you want to conjugate the possibilities of the kinds of kicks that come on a spring day, the Jamal microcosm is one place to visit. He is a singular part of today's roar of the greasepaint and smell of the crowd.

—NAT HENTOFF

Off The Record

Side 1

	Time
LOOK AT THAT FACE	2:56
WHERE WOULD YOU BE WITHOUT ME?	2:52
IT ISN'T ENOUGH	3:25
WHO CAN I TURN TO (When Nobody Needs Me)	2:58
SWEET BEGINNING	3:11
THIS DREAM	2:25

Side 2

	Time
FEELING GOOD	2:56
MY FIRST LOVE SONG	4:21
A WONDERFUL DAY LIKE TODAY	2:39
THAT'S WHAT IT IS TO BE YOUNG	3:31
THE BEAUTIFUL LAND	3:02

From the musical production
"THE ROAR OF THE GREASEPAINT—The Smell of the Crowd"
Words and Music by Leslie Bricusse and Anthony Newley
Publisher: Musical Comedy Productions, Inc.—BMI

Recorded at: Nola Penthouse Studio, New York City, on Feb. 24 & 25, 1965.

Personnel: AHMAD JAMAL, piano; JAMIL S. NASSER, bass; CHUCK LAMPKIN, drums.

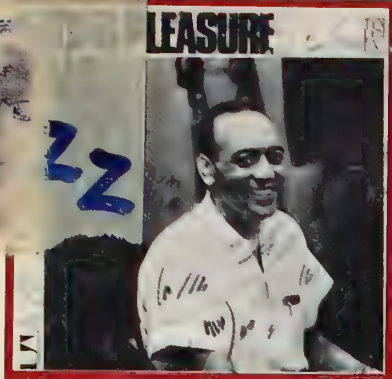
Engineer: Tommy Nola

Album production and supervision: Esmond Edwards

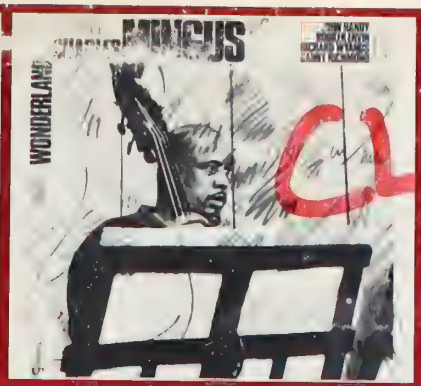
Cover Design: Michael Reid Design

CHESS PRODUCING CORP. • 2120 SOUTH MICHIGAN AVENUE • CHICAGO, ILLINOIS 60616

LP-751 • AHMAD JAMAL • THE ROAR OF THE GREASEPAINT—The Smell of the Crowd • LP-751









Side one
1. John Coltrane
2. Betty Carter
3. Bill Evans + Jim Hall
4. Herbie Mann
5. Billie Holiday
6. Kenny Pleasure

A FIFTY-MINUTE MUSICAL-NARRATIVE

Side four
Art Blakey

The Douglas Collection Radio Show

THE DOUGLAS COLLECTION



PROMOTIONAL RECORD
NOT FOR SALE



ALAN DOUGLAS' JAZZ REISSUES ON UNITED ARTISTS RECORDS: THE DOUGLAS COLLECTION.









©UAR Inc

The Douglas Collection Radio Show

This fifty minute show was specifically produced for those unaware of some of the basics of modern jazz. It's not intended to systemically educate, but rather to enlighten, and we hope it will encourage you to pursue your jazz education further, should you previously have neglected to do so. 'Cause jazz is indeed alive, no matter what they say...

In our presentation, Colman Andrews (editor of Coast Magazine) supplies a brief narrative with choice selections from each of the ten albums included in United Artists' Douglas Collection re-issues.

The Douglas in question is, of course, Alan Douglas, who now runs the highly respected Douglas label (John McLaughlin, for instance, first electrified American audiences on that label), and who, in the early '60's, worked as an independent producer with United Artists Records to put together some of the finest, and least known, jazz albums of the decade.

"When I came up to UA," he says, "there just weren't very many jazz artists available on a contract basis, so I did what I thought was the best thing. I set up a series of individual one-shot recording sessions." These "one-shots" featured some of the most important creative minds in contemporary American music. Of this series of recordings, ten have been re-released. Most of these have been impossible to find until now – totally aside from some particularly great individual strengths the collection contains – and it can also be accurately stated that the entire ten, as a unit, are really a formidable bunch of records. Hopefully, what the last decade wasn't quite ready for will be accepted and embraced with appropriate good sense by today's audiences.

Included are: THREE BLIND MICE by Art Blakey and the Jazz Messengers, one of the most popular LP's that great traditionalist of jazz drumming (and most buoyantly forceful of band-leaders) has ever come up with; COLTRANE TIME by John Coltrane, naturally, and presumably no more need be said about that; an album called MONEY JUNGLE, by a once-in-a-lifetime trio of giants called Duke Ellington, Charles Mingus, and Max Roach (these cuts, together with the duo tracks Ellington made with Jimmy Blanton for RCA and with the Ellington/Coltrane LP on Impulse, show what a brilliantly imaginative modernist and impossibly intelligent soloist Ellington can be); LADY LOVE by Billie Holiday, an extremely valuable addition to the extremely tiny "live" discography of Lady Day; MOODY'S MOOD FOR LOVE by King Pleasure, an important album (and one of the few) by the sly, smooth, innovative jazz vocalist lyricist who paved the way directly for Lambert Hendricks/Ross, et al; INSIDE BETTY CARTER, in which that most inexplicably underrated jazz singer gives new evidence of her feelings and her depth as an interpreter of good songs; MATADOR by Kenny Dorham, with the seldom-heard trumpeter in a bright, brassy mood, playing with unusual fire and suave control; UNDERCURRENT by Bill Evans and Jim Hall, with the pianist at perhaps the height of his complicated, elusively mystical powers as an improvisator and with the guitarist playing finely, delicately as always, and with both men matching and sparking one another's imaginations quite admirably; BRAZIL BLUES by Herbie Mann, with the flutist and his group sounding particularly strong and inspired, and not at all like the latter-day electronic Muzak that Mann has been coming up with lately; and finally, WONDERLAND by Charles Mingus, a big, burly, two-fisted set from the protean bassist, composer, and leader. An album especially interesting now, since 1972 has seen a rich spate of other albums, new and old, from Mingus, and because WONDERLAND seems to occupy something of a pivotal place among them.

When the LP's were originally released, they had the usual mixed-quality liner notes. Some were re-issued on Solid State later in the '60's, with perfunctory notes at best. For this latest issue, Alan Douglas has done a very smart, very admirable thing. Feeling that most of the artists involved are pretty well known at this point, he has commissioned the noted jazz writer Don Schlitten to compile discographies, not only of the group leaders, but in some cases of the notable sidemen on each date, to replace the notes. What this means is that "The Douglas Collection" is not only a strong, worthwhile addition to any serious collector's library, but also a literary document of great potential importance to anyone who cares about jazz in almost any capacity.

Hence, we've provided this 50 minute recorded musical summary to better illustrate the variety of vastly ranged material covered in this initial release of the Douglas Collection. Should you wish further information pertaining to the line, write care of The Creative Services Dept., United Artists Records, 6930 Sunset Blvd., Los Angeles, California 90028.

– Martin R. Cerf

DOUGLAS COLLECTION RADIO SHOW WRITTEN & PRODUCED BY MARTIN CERF AND COLMAN ANDREWS.

©MCMLXXIII United Artists Records Inc. Manufactured by United Artists Records, Inc., Los Angeles, California 90028.

Printed in U.S.A.

STAR WARS

JOHN ROSE PLAYING THE GREAT PIPE ORGAN

AT THE CATHEDRAL OF ST. JOSEPH, HARTFORD, CONNECTICUT

TRANSCRIBED AND ARRANGED FOR ORGAN BY ROBERT EDWARD SMITH

TOWERHILL

T-1098



T-1008

TOWERHILL

STAR WARS

Music from STAR WARS/A 20th Century-Fox Film
Composed by John Williams

Transcribed for organ by Robert Edward Smith

JOHN ROSE
Playing the Great Pipe Organ
at the Cathedral of St. Joseph, Hartford, Connecticut.

Produced and Engineered by Michael Nemo

SIDE ONE (20:56)

1. Main Title	6:33
2. The Desert and the Robot Auction	4:12
3. The Princess Appears	2:31
4. Inner City	4:03
5. Cantina Band	2:52

SIDE TWO (23:37)

1. Mouse Robot and Blasting Off	3:35
2. Ben's Death and TIE Fighter Attack	3:27
3. Princess Leia's Theme	5:25
4. The Last Battle	6:43
5. The Throne Room and End Title	4:06

Original Cover Painting
Morris Scott Dollens
Graphics and Design: Tri-Arts, Inc
Disc Mastering: Ken Perry
Organ Technician: Dave Johnston

Music from Star Wars,
by John Williams
Published by Fox Fanfare
Music, Inc., BMI ©, 1977
Library of Congress Catalog
#80-750107

JOHN ROSE, on Towerhill Records:

The French Romantics, Vol. 1 (T1001)
Music of Franck, Gigout, Mulet and the complete Vierne Symphony No. 3
recorded on the 140 rank organ at the Cathedral of Sacred Heart

The French Romantics, Vol. 2 (T1003)*
Pierne: Trois Pieces, and the complete Vierne Symphony No. 4

An Introduction to the King of Instruments (T1004)*
(Variations on an American Folk Tune–Robert Edward Smith, composer)

The Beckerath tracker organ at Pomona College (T1002)
Features the three Preludes and Fugues of Mendelssohn

*recorded, as was Star Wars, on the spectacular organ at the Cathedral of St. Joseph

℗ Public Towerhill Records, A Division of Towerhill Corporation
Published by KL, Hollywood, California 90028

When Michael Nemo invited me to record an organ transcription of the score for *Star Wars*, the idea at first struck me as being rather odd. I thought it over however, and I realized how appropriate the idea really was. The pipe organ as we know it today is essentially an orchestral instrument, possessing an enormous variety of tonal capacities which can be mixed or used in counterpoint with each other just as an orchestra performs. Even the names we give to families of pipes, "reeds," "flutes," "strings," etc., are orchestral names. And the idea of using the pipe organ as an orchestra substitute is an old one — J. S. Bach himself transcribed his own cantatas for the organ. By the end of the 19th Century, performing transcriptions of orchestral works on the organ had reached the virtuoso level, with great organists dazzling their audiences. Admittedly this trend did lead to excesses in both performance and in the manufacturing of instruments but it also helped sire a style of instrument which came to be known as "American classic." Generally speaking this is the type of instrument found in most churches across the country today; it serves the needs of classical organ literature as well as the performance of the transcriptions used to accompany choral works. This grand pipe organ sound is exactly the sort needed for a score as rich in colorful sounds as John Williams' *Star Wars*. The composer himself has described his score as being of the romantic-symphonic, 19th Century school, and that is exactly the sort of music that has been so often successfully transcribed for the pipe organ. Not only is such a project good musical fun in a legitimate style but hopefully it can help introduce another generation to the majestic sounds of one of man's oldest musical instruments

John Rose

John Rose is Organist of Trinity College in Hartford, Connecticut. He is a graduate of Rutgers University where he served for a time as instructor in organ. Before his appointment to Trinity College he served for nine years as cathedral organist in Newark, New Jersey

John Rose has been heard in recitals across the United States and Canada. While on tour in Europe he has played at Notre Dame in Paris, Glasgow Cathedral and Paisley Abbey in Scotland, and in England at Selby Abbey, Bristol Cathedral, Gloucester Cathedral and Westminster Abbey. In 1973 he premiered a new work at Westminster Abbey which was written for him by Malcolm Williamson, Master of the Queen's Music to Elizabeth II

In 1974 Mr. Rose was selected as a Young Artist of the Year by Musical America

Arranger Robert Edward Smith is a graduate of Mannes College of Music, New York City, where he studied harpsichord with Sylvia Marlowe. He is a composer of both choral and instrumental works, and concert harpsichordist.



John Rose

TECHNICAL NOTES

Recording in a five million cubic foot cathedral presents some very special problems. The sheer size of such a building requires skills in tightrope walking to suspend microphones. At St. Joseph we used 1,850 feet of microphone extensions for 5 microphones. The mics were suspended from light well openings in the vaulted ceiling (a false ceiling) 110 feet above the floor of the cathedral. The huge 4 manual organ console, viewed from that height looked rather more like a home spinet. Three days of tests yielded a microphone placement that satisfied the requirements of good definition and source imaging from the 80 foot wide and 50 foot high organ facade, and at the same time retained a good impression of the vast acoustic space. (The cathedral has a T60 decay of 7½ seconds.) An Ampex ATR-100 2 track with DBX noise reduction were used, fed directly by an Ampex AM-10 mixer. No equalization was used in the recording Spectral balancing was achieved entirely with microphone placement

— Michael Nemo

The Cathedral of St. Joseph is an impressive structure of stone and stainless steel rising 281 feet above the sidewalk. It is 284 feet long and 156 feet wide.

The Austin Organ, installed in 1962, is placed in an open position on the large shelf across the back of the Cathedral gallery.

The Organ facade is dominated by the 32′ Sub Principal of the Pedal Organ, the largest pipe (low CCCC) of which is over 37 feet long and 16½ inches in diameter, giving a note of 16 cycles per second. Its tapered foot is nearly as tall as a man. There are three stops of 32′ pitch in the organ The entire instrument contains over 8,000 pipes

PEDAL		PIPES
32′	Sub Principal	12
32′	Contra Bourdon	12
16′	Contra Bass	32
16′	Principal	32
16′	Bourdon	32
16′	Violone	(Great)
16′	Gemshorn	(Choir)
16′	Gedeckt	(Swell)
8′	Principal	32
8′	Bourdon	12
8′	Spitzflöte	32
8′	Gedeckt	(Swell)
4′	Choral Bass	32
4′	Blockflöte	32
2′	Flote	12
V	Fourniture	160
32′	Contre Bombarde	12
16′	Bombarde	32
16′	Fagotto	(Swell)
16′	Ranket	(Choir)
8′	Trompette	32
8′	Fagotto	(Swell)
4′	Clairon	12
4′	Schalmei	32

GREAT		PIPES
16′	Violone	61
8′	Principal	61
8′	Spitzflöte	61
8′	Bourdon	61
8′	Salizional	61
4′	Octave	61
4′	Nachthorn	61
4′	Flûte à Fuseau	61
2-2 3′	Octave Quint	61
2′	Super Octave	61
2′	Waldflöte	61
IV-VI	Cornet	305
V	Fourniture	305
III	Scharf	183
8′	Trumpet	61
	Chimes	(In Solo)
	Harp	(In Choir)

POSITIV		PIPES
8′	Suavial	61
8′	Nason Flute	61
4′	Prinzipal	61
4′	Rohrflöte	61
2′	Oktav	61
1-1/3′	Quint	61
II	Sesquialtera	122
IV	Scharf	244
III	Zimbel	183
8′	Regal	61
	Tremulant	

SANCTUARY PITCH		PIPES
8′	Spitzflöte	61
4′	Prestant	61

SWELL		PIPES
16′	Lieblich Gedeckt	68
8′	Geigen	68
8′	Hohlflöte	68
8′	Holzgedeckt	68
8′	Spitz Gamba	68
8′	Spitz Celeste	68
8′	Flauto Dolce	68
8′	Flauto Celeste, T.C.	56
4′	Principal	68
4′	Rohrflöte	68
2-2 3′	Rohr Nasat	61
2′	Flageolet	61
1′	Sifflote	61
V	Plein Jeu	305
III	Cymbal	183
16′	Fagotto	68
8′	Trompette	68
8′	Cornopean	68
8′	Hautbois	68
4′	Clairon	68
8′	Voix Humaine	61
	Tremulant	

CHOIR		PIPES
16′	Gemshorn	12
8′	Montre	68
8′	Gedeckt	68
8′	Viola	68
8′	Viola Celeste	68
8′	Gemshorn	68
8′	Gemshorn Celeste, T.C.	56
4′	Prestant	68
4′	Koppelflote	68
2-2/3′	Nasard	61
2′	Blockflote	61
1-3/5′	Tierce	61
III	Mixture	183
16′	Ranket	68
8′	Krummhorn	68
4′	Rohr Schalmei	68
	Tremulant	

VISIBLE IN FACADE	
32′	Pedal Sub Principal
32′	Pedal Contre Bombarde
16′	Great Violone
8′	Pedal Principal
8′	Great Principal

SOLO-BOMBARDE		PIPES
8′	Orchestral Flute	68
8′	Violoncello	68
8′	Cello Celeste	68
4′	Octave	68
VI	Grand Chorus	366
8′	French Horn	68
8′	Cor Anglais	68
8′	Bombarde	68
4′	Bombarde Clairon	68
	Tremulant	

		PIPES
8′	Trumpet Harmonic	61
	Unenclosed-High Pressure	

Four Manual
Drawknob Console

The main gallery console also controls a side transept chapel (Blessed Sacrament) organ of 22 stops, 19 ranks

Recorded Time 26'20

RCA VICTOR
RECORDS

Moods in Music

Music for Courage AND Confidence

THE MELACHRINO STRINGS

YOU'LL NEVER WALK ALONE
OH, WHAT A BEAUTIFUL MORNIN'
MAY THE GOOD LORD BLESS AND KEEP YOU
I'LL SEE YOU AGAIN
AH! SWEET MYSTERY OF LIFE
THROUGH THE YEARS
BECAUSE
BELLS OF EVENING
SMILIN' THROUGH
PENNIES FROM HEAVEN



LPM-1005

©RCA Printed in U.S.A.

LPM
1005

LPM
1005

Music for Courage and Confidence

I like the man who faces what he must
With step triumphant and a heart of cheer;
Who fights the daily battle without fear;
Sees his hopes fail, yet keeps unfaltering trust
That God is God; that somehow, true and just,
His plans work out for mortals; not a tear
Is shed when fortune, which the world holds dear,
Falls from his grasp; better, with love, a crust
Than living in dishonor; envies not
Nor loses faith in man; but does his best
Nor ever mourns over his humbler lot,
But with a smile and words of hope, gives zest
To every toiler; he alone is great
Who by a life heroic conquers fate.

—Sarah K. Bolton

For those who will fight bravely and not yield, there is triumphant victory over all the dark things of life.

—James Allen

Men were born to succeed, not to fail.

—Henry David Thoreau

Just as so many rivers, so many showers of rain from above, so many medicinal springs do not alter the taste of the sea, so the pressure of adversity does not affect the mind of the brave man. For it maintains its balance, and over all that happens it throws its own complexion, because it is more powerful than external circumstances.

—Seneca

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody but unbowed.

Beyond this place of wrath and tears
Looms the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.

—"Invictus"—William Ernest Henley

Keep your fears to yourself, but share your courage with others.

—Robert Louis Stevenson

Tell me not, in mournful numbers,
Life is but an empty dream!—
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow,
Is our destined end or way;
But to act that each tomorrow
Find us farther than today.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

In the world's broad field of battle,
In the bivouac of life
Be not dumb, driven cattle!
Be a hero in the strife!

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act,—act in the living Present!
Heart within, and God o'erhead!

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.

Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

—Henry Wadsworth Longfellow
"A Psalm of Life"

Reprinted from LIGHT FROM MANY LAMPS by arrangement with Simon & Schuster, publishers. Copyright 1951 by Lillian Eichler Watson.

Included in this Album:

YOU'LL NEVER WALK ALONE • OH, WHAT A BEAUTIFUL MORNIN'
MAY THE GOOD LORD BLESS AND KEEP YOU • I'LL SEE YOU AGAIN
SMILIN' THROUGH • AH! SWEET MYSTERY OF LIFE • THROUGH THE YEARS
BECAUSE • BELLS OF EVENING • PENNIES FROM HEAVEN

13:50

13:20

MUSIC for COURAGE and CONFIDENCE is another of many releases which brings to this country one of Great Britain's most popular orchestras. "Music by Melachrino" is known throughout Britain where it is heard regularly over broadcasts of the BBC, on *His Master's Voice* records and in the cinema. Famed for its string section, the Melachrino ensemble has become internationally acclaimed for the beauty and eloquence of its orchestral interpretations.

TMKS ® © Radio Corporation of America
Marcas Registradas

LPM-1005

Printed in U. S. A.


MLPS 3013 STEREO
The Afro Blues Quintet Plus 1
Discovery
3
Mirr
RECORDS

MONAURAL: LP 3013
STEREO: LPS 3013

discovery 3
afro blues quintet plus one

The discovery of tomorrow is the result of living today and remembering yesterday.

"DISCOVERY 3" is the result of the success enjoyed by the Afro Blues Quintet Plus One in the POP-Jazz field of contemporary music.

This rewarding adventure is entitled "DISCOVERY 3" because of the unique methods employed by the Afro Blues in their musical treatment of such standards as "Fly Me To The Moon," "Green Dolphin Street," and "Star Eyes."

Another example of the Afro Blues Quintet Plus One's ability to command this new direction is the title tune "Discovery 3," which exemplifies the ultimate in expression, that is derived when such combinations as Jazz, Rhythm and Blues, and Latin music are assembled to deliver a new concept and dimension that is rarely, if ever, achieved by one artist or group of artists.

Discover today the satisfaction and enjoyment that comes with discovering...DISCOVERY 3.

George Thomas Steele III

SIDE ONE

SPARTACUS
(Alex North) Northern ASCAP

LA LA LA LA LA
(Clarence Paul) Jobete BMI

I KNOW A PLACE
(Tony Hatch) Duchess Music BMI 2:06

SHOP AROUND
(S. Robinson) Jobete BMI

WHERE DID OUR LOVE GO
(Hollends/Dozier/Hollends) Jobete BMI

SIDE TWO

DISCOVERY THREE
(Joe DeAguero) Mirwood/Jadale BMI

FLY ME TO THE MOON
(B. Howard) Plymouth ASCAP

STAR EYES
(Ray & DePaul) Big Three ASCAP

VIVA CEPEDA
(Cal Tjader) Radcliff BMI

GREEN DOLPHIN STREET
(Washington Caper) Big Three ASCAP

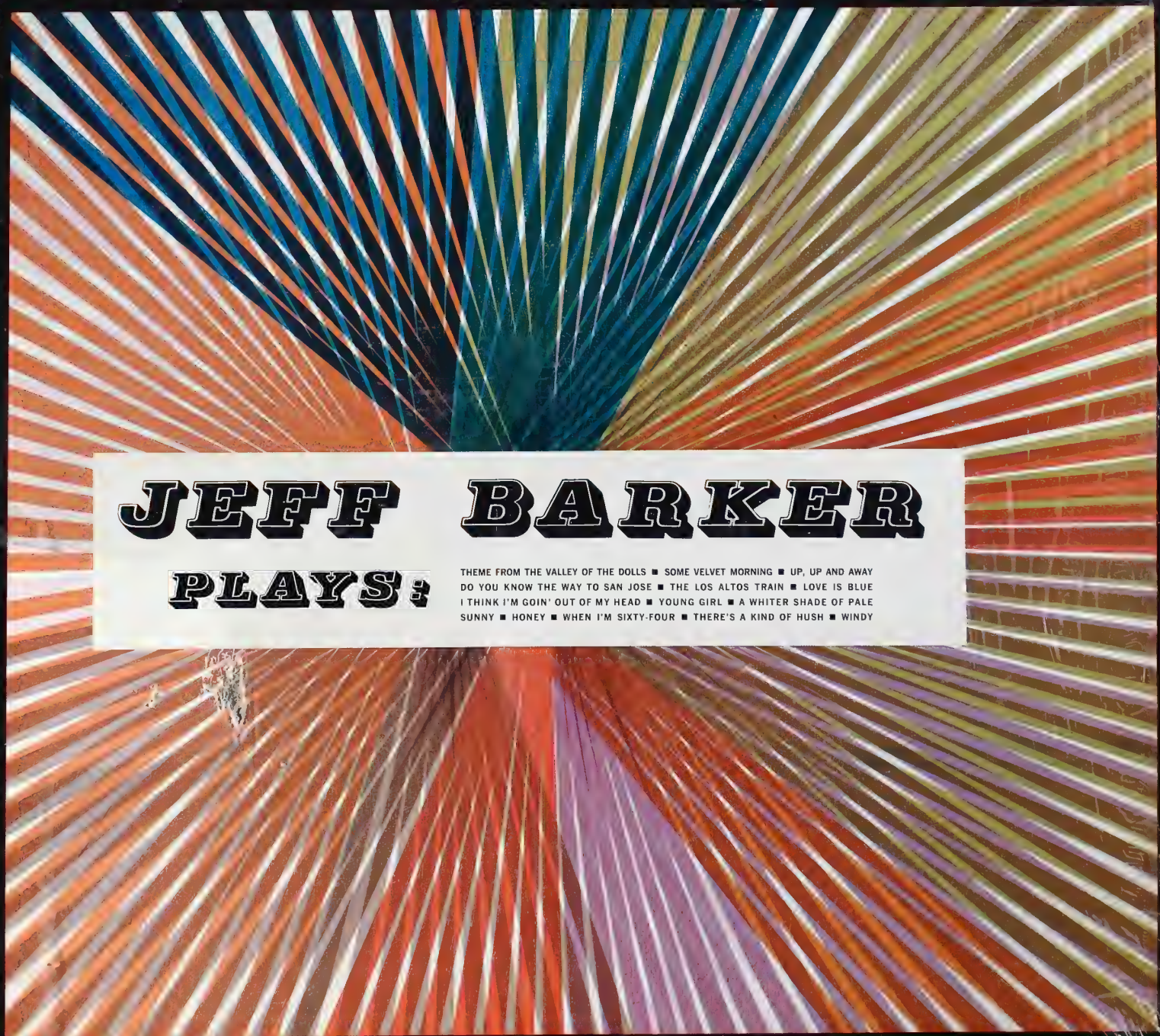
COVER DESIGN AND PHOTO BY GEORGE S. WHITEMAN
MIRA PRODUCTIONS 9028 Sunset Blvd., Los Angeles, California 90069

PRODUCED BY: JACK MILLMAN MUSIC INDUSTRIES

THE YOUNG SOUND

111211
$ 5.00

CONCERT CR RECORDING
CR-0038



JEFF BARKER

PLAYS:

THEME FROM THE VALLEY OF THE DOLLS ■ SOME VELVET MORNING ■ UP, UP AND AWAY
DO YOU KNOW THE WAY TO SAN JOSE ■ THE LOS ALTOS TRAIN ■ LOVE IS BLUE
I THINK I'M GOIN' OUT OF MY HEAD ■ YOUNG GIRL ■ A WHITER SHADE OF PALE
SUNNY ■ HONEY ■ WHEN I'M SIXTY-FOUR ■ THERE'S A KIND OF HUSH ■ WINDY

CONCERT CR RECORDING
Lynwood, California 90262

JEFF BARKER



JEFF BARKER

THE ARTIST

This album marks the recording debut of the young English organist, Jeff Barker, a fresh, new talent in the world of popular music.

Jeff was born in Manchester, England where he began the study of piano at the age of five. During his high school years his interest shifted to the organ. In practically no time, local club operators, aware of his musical talent and his unusual ability to entertain, were presenting him at a variety of "plug-ins". (For the uninitiated, a "plug-in" is any one of the various brands of electronic organs.) Jeff's real interest, however, centered on the theatre pipe organ, and during his college days he had the opportunity to perform in several local theatres: The Manchester Odeon, (formerly the Paramount), the Sale, Cheshire, Odeon, and the Salford Carlton.

In 1964, Mr. Barker came to the United States to play a summer engagement in Surf City, New Jersey, an area so thickly populated with night club and tavern organs that east coast residents call it "Organ Island". Jeff fell in love with this country, and on the spot decided to stay here. Since then he has been entertaining enthusiastic audiences from coast to coast.

When he has a free day, Jeff often drives from his home in Newark, New Jersey to the Peter Schaeble Robert-Morton studio on Long Island to work out a new musical idea, to play for a group of devoted admirers, or perhaps lend a bit of assistance towards maintenance of the "Wonder Morton". It was in Schaeble's studio, with Fred Boness, who engineered the recording, and Lee Erwin, who acted as a consultant on the musical arrangements, that Jeff Barker made this album. He selected the music with a keen ear for "what is happening" in the young world of the "New Sound". Jeff's unique style brings the theatre organ, with it's renowned versatility, out of the pastel shadows of yesterday into the dazzling, psychedelic spectrum of today.

THE ORGAN

The instrument used for this recording is the four manual Robert Morton theatre pipe organ in the home of Peter Schaeble in Rosedale, Long Island, New York. The organ was originally installed in Loews Valentia Theatre in Jamaica, Long Island in August, 1928. It was in constant use until about 1940. A few years later the console was entombed beneath a concrete floor which covered the entire orchestra pit, and it remained silent for many years.

It was rescued by Peter Schaeble in February, 1966. Before it's removal from the theatre the organ had one last chance to speak forth in it's original setting. One evening, Jeff Barker made his way to the console in it's concrete tomb, and with the aid of earphones played a special performance to a startled movie audience! Later, a taping session was arranged to preserve, for posterity, the golden voice of the Morton in it's original home. Then the organ was carefully removed from the theatre with the aid of John De Paris and a few helpful friends, and installed in a studio built onto the side of the Schaeble home. Nine months after the last pipe was removed from the theatre the organ was playing once again! Today it is not only one of the most beautiful home installations in the New York area, it is also one of the most carefully maintained instruments in the east.

The organ contains 23 ranks of pipes plus xylophone, glockenspeil, chrysoglott, chimes, a set of drums and cymbals, the usual "toy counter" with a few extra"'sound effects". The organ is enclosed in three chambers, the console is beautifully decorated in antique white and gold leaf, and it rests on a golden-carpeted dias in front of the organ chambers.

The studio is equipped with the finest recording equipment available. For those interested in technicalities: The master tape of this recording was made on an Ampex AG 350-2, using two Neuman M-49, and two Norelco C-12 condenser microphones.

SIDE ONE	TIME
1. SOME VELVET MORNING	3:07
2. THEME FROM THE VALLEY OF THE DOLLS	3:36
3. LOVE IS BLUE	2:43
4. DO YOU KNOW THE WAY TO SAN JOSE	2:34
5. WINDY	1:33
6. YOUNG GIRL	2:15
7. THERE'S A KIND OF A HUSH ALL OVER THE WORLD	1:52

SIDE TWO	TIME
1. SUNNY	2:20
2. A WHITER SHADE OF PALE	3:35
3. UP, UP AND AWAY	2:01
4. HONEY	3:09
5. I THINK I'M GOIN' OUT OF MY HEAD	2:23
6. THE LOS ALTOS TRAIN	1:52
7. WHEN I'M SIXTY-FOUR	2:18

CREDITS

PHOTOGRAPH BY WALTER HILSENBECK
JACKET DESIGN BY MILT McCLINE

PRINTED IN U.S.A.

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORKS RESERVED. UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED.

ANOTHER RECORDING YOU WILL ENJOY



IT'S WONDERFUL
Played in a swing rhythm, this album brings out the incredible flexibility of the 'King of Instruments'. You will find this a most enjoyable recording as you listen to the vast range of instrumentation available to the Compton orchestral organ. It was recorded by one of Britain's leading audio engineers in breathtaking full sound stereo, a must for any organ recording library. **SELECTIONS:** S'Wonderful; Love Is; Fine Romance; Garden In The Rain; Button Up Your Overcoat; L'Amour Toujours L'Amour; There's A Blue Ridge Round My Heart; They Say It's Wonderful; Tangerine; Sleepy Time Gal; Song Of The Trees; Sylvia; Loves Serenade; Tammy; The Party's Over.

FOR FULL CATALOG OF THEATRE ORGAN RECORDINGS, WRITE
CONCERT RECORDING, LYNWOOD, CALIFORNIA 90262

RETURN THIS CARD

PRINTED IN U.S.A.

FOR A COMPLETE LISTING OF ORGAN ALBUMS

NAME _____

STREET _____

TOWN _____ STATE _____ ZIP _____

PLEASE CHECK YOUR INTEREST:

☐ THEATRE PIPE ORGAN ☐ ELECTRONIC ORGAN–POPULAR MUSIC

☐ MECHANICAL PLAYERS–NICKELODEONS ORCHESTRIONS, BAND ORGANS, ETC. ☐ CLASSICAL PIPE ORGAN

Postage Will be Paid by Addressee

No Postage Stamp Necessary If Mailed in the United States

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 272, LYNWOOD, CALIFORNIA

CONCERT RECORDING

P. O. Box 531

Lynwood, California 90262

CONCERT (CR) RECORDING

TR-514

TOMMY TEDESCO

• AUTUMN •



DIRECT—TO—DISC
LIMITED FIRST EDITION

TREND

TOMMY TEDESCO

• AUTUMN •

TR-514

After a quarter century of studio sessions, recording dates and movie calls, don't you think Tommy Tedesco deserves to come out of that well-paying closet and uninhibitedly swing his fanny off? He thinks so, as do all his colleagues who have enjoyed his overpowering technique and well-sculpted ideas down through the years.

Thanks to the aptly-named Discovery label, the public is learning about that awesome talent that was threatening to become a well-kept, highly respected secret among other jazz guitarists. First there was **When Do We Start** (DS-789). Now we have **Autumn**, and even though it retains the same personnel, the format allows for one fascinating modification: Tommy is featured on electric guitar throughout side one; and he switches to acoustic guitar for side two. That concept almost gave rise to a **Two Sides of Tommy Tedesco** title. Corny. **Autumn** gives the impression of varying colors much more poetically. And those colors do vary.

Dolphin Dance, a Herbie Hancock original, is highlighted by the tight voicing and the carbon paper phrasing of the two guitars, over the melodic walking by Capritto, and the sensitive "cymbalism" of Severino.

If you're wondering about the derivation of **M-11** as a title, it's typical of the numbered "cues" that studio musicians constantly come across. But they don't often come across the kind of infectious jazz samba found here.

Bags' Groove is the Milt Jackson classic, but in Tedesco's hands it's strictly Tommy's groove -- especially with the unique voicing in fourths. No intro for **The Song Is You**. No time wasted. It is launched as an intense swinger and that level of intensity never diminishes, providing an ideal showcase for Tommy's technique.

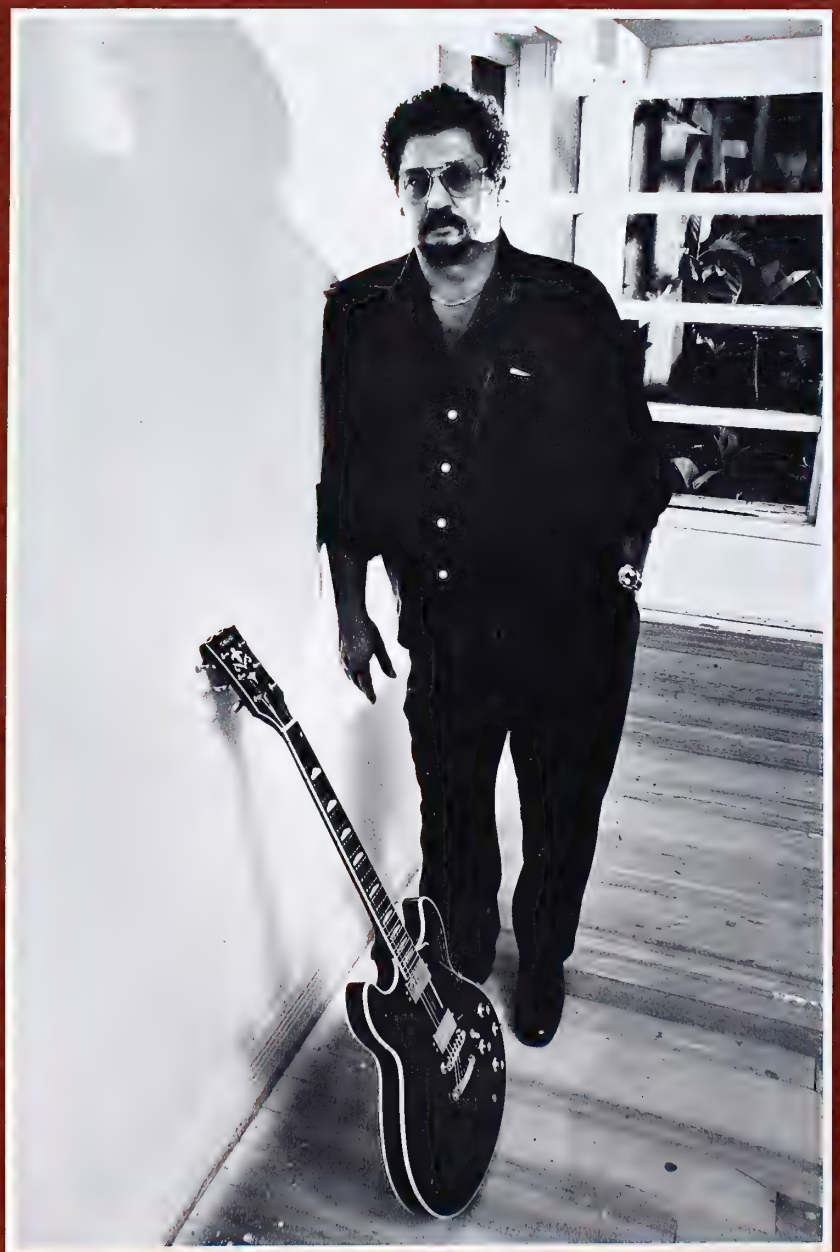
Interesting changes in **What's His Name**, which is another way of saying Tommy should share his writing with us more often. Note Frank's fancy brushwork. The same two furnish interesting fireworks for **Manha de Carnival**, and it's difficult to tell whether Tedesco gooses the drummer or vice versa. Regardless, the results are bouyant, and Tommy's acoustic sound is mellow.

Mellow would be a good way to describe the title track, except that "pensive" would be more accurate. **Autumn** is a beautiful ballad by Severino, and ironically its most eloquent moments come when the rhythm lays out and Tedesco and Kurnick carry on a probing duologue.

As the title of **Take A Trip** will suggest, you'll probably find yourself in Sao Paulo. This would make a delightful travelog score for bossa nova country, with some exciting percussive side trips by bass and drums. It's strictly a flamenco solo trip for Tedesco on **Suelo Espanol**: a thoughtful, introspective ending -- done on the very first take -- to a session marked by an overflowing of ideas by Tommy Tedesco that seems to conjure up the raw, non-stop power associated with his home town, Niagra Falls, New York.

Maybe he feels he owes us all those notes that he had to hold back for the past 25 years. Whatever the reason, we are the beneficiaries.

Harvey Siders - Los Angeles Times



SIDE ONE

1. **Dolphin Dance — 5:45**
   (Herbie Hancock; Hancock Music/BMI)
2. **M-11 — 2:48**
   (John Morell; Las Palmas Music/ASCAP)
3. **Bags' Groove — 3:10**
   (Milt Jackson; Wemar Music Corp./BMI)
4. **The Song Is You — 3:04**
   (Oscar Hammerstein-Jerome Kern; T.B. Harms/ASCAP)

SIDE TWO

1. **What's His Name — 3:08**
   (Tommy Tedesco; Desco Music/BMI)
2. **Manha De Carnival — 3:57**
   (Luis Bonfa; Ross Jungnickel Music/ASCAP)
3. **Autumn — 3:50**
   (Frank Severino; Las Palmas Music/ASCAP)
4. **Take A Trip — 2:12**
   (Ron Corsaro; Marsmith Music/BMI)
5. **Suelo Espanol — 2:13**
   (Tommy Tedesco; Desco Music/BMI)

Tommy Tedesco
Electric and Acoustic Guitar
Jon Kurnick
Electric Guitar
Paul Capritto
Fender Bass
Frank Severino
Drums

ENGINEER'S NOTE

Recording Tommy and his group direct-to-disc was more of a pleasure than a job - the Neumann VG-66 cutting amplifiers purred with delight throughout the evening. We achieved remarkably clean results throughout the recording chain, from the mikes right on through to the Pyral lacquers, and Mr. Tedesco and his men made our engineering a breeze with their consistently flawless performance.

Recorded at KM Records in Burbank, July 11, 1978
Recording engineers-Dave Ellsworth & Rod Nicas/Metal processing-Greg Lee/Photography-Scott Windus/Album design-Dilleen Marsh/Produced by-Albert Marx and Dennis Smith.

TREND™
DBA DISCOVERY RECORDS
For a free catalog write to:
℗ TREND RECORDS
Box 48081, Los Angeles, CA. 90048

GEORGIA KELLY
THE SOUND OF SPIRIT

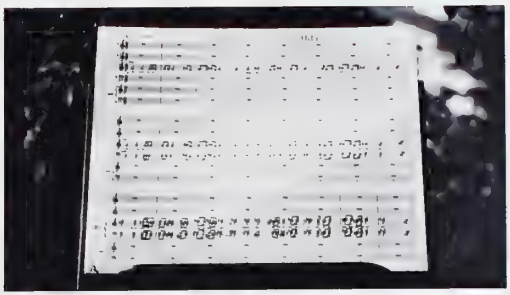
$0.95*



THE SOUND OF SPIRIT

COMPOSED AND PRODUCED BY GEORGIA KELLY









SIDE A

THE SOUND OF SPIRIT

Hymns from the Rig Veda sung in Sanskrit

HARP — GEORGIA KELLY
CHORUS — I CANTORI

SOLOISTS: DIANE THOMAS — SOPRANO
BYRON WRIGHT — TENOR
KENNETH KNIGHT — BARITONE

conducted by **EDWARD CANSINO**

SIDE B

MORNINGSONG

HARP SOLO

DAYANA (BIRD IN FLIGHT)

HARP — GEORGIA KELLY
VIOLA — JOEL SOULTANIAN
VIOLIN — PETER KENT

Recorded at *Skyline Recording, Topanga California, October 1981*
Engineered by *Don Levy*
Cover Photograph of Machu Picchu by *Sacha*
Liner Photos by *Alan Bergman, Laura Lea Cannon and Jeffrey Bishop*

Album Design by *Maggi Draper*

Special Thanks

I would like to express my appreciation to friends who have contributed time and energy toward the manifestation of this album: Joanne Arbogast, Sondra Bennett, Jeffrey Bishop, Laura Lea Cannon, Doug Cotler, Peter Davison, Peter Kent and Don Levy.

Music published by Sirius Rising Music, ASCAP
℗© 1981 Georgia Kelly
All Rights Reserved
Unauthorized duplication is in violation of applicable laws.

For catalog of other releases by Georgia Kelly and for concert information write:

HERU RECORDS, BOX 954
TOPANGA, CA 90290



GEORGIA KELLY Georgia Kelly spent her early years in the Southern California desert where she began learning piano at the age of three. She was drawn to the harp at fourteen, but has never lost her interest in piano and does as much composing on the piano as on the harp. Harp became her principle focus and she continued her classical training while living on the San Francisco peninsula. A move to Big Sur ensued which proved to be a very inspiring one: much of the preparation for her first records took place in that dramatic coastal environment. Her recording career began in the Los Angeles area where she now resides, and in the winter of 1978 she started Heru Records with her first album Seapeace. The purpose of the company was to make available music that positively affects the mind, body, and spirit.

EDWARD CANSINO Edward Cansino, Composer and Conductor, received his formal musical training at U.C.L.A. where he studied conducting with Roger Wagner. He has assisted with the English Chant Schola and The Los Angeles Master Chorale and, with Jeannine Wagner, co-founded I CANTORI in 1975. The group has consistently earned critical acclaim for its versatile repertoire, virtuoso solo and ensemble performance and high professional standards.

JOEL SOULTANIAN Joel is a member of the L.A. Chamber Orchestra, he has played with The American Youth Symphony, The Lamoureux Concerts Orchestra of Paris, The San Diego Symphony and was principal violist at the Tanglewood Festival.

PETER KENT is concertmaster of the Los Angeles Mozart Orchestra and has played in the Carmel Bach Festival, Tanglewood Festival and San Luis Obispo Mozart Festival.

THE SOUND OF SPIRIT

Sanskrit transliterated text and translation

Oṁ bhur bhuvaḥ svaḥ
tat savitur vareṇyaṁ
bhargo devasya dhīmahi
dhiyo yo naḥ prachodayat Oṁ

O Earth, midworld, heaven
Let us meditate on that most
Excellent light of the divine Sun,
That it may illumine our minds.

Saṁgacchadhvaṁ saṁ vadadhvaṁ
saṁ vo manāṁsi jānatāṁ
devā bhāgaṁ yathā pūrve
saṁ jānānā upāsate

Come together, speak together
Let your minds be in harmony,
As the Gods of old together
Sat in harmony to worship.

pra gāyatreṇa gāyata
pavamānaṁ vicarṣaniṁ
iṁduṁ sahasracakṣasaṁ

O sing a song, a song of praise
To the clear and swiftly flowing
Drop of crystal with a thousand eyes.

Udu tyaṁ jātavedasaṁ
devaṁ vahaṁti ketavaḥ
dṛśe viśvāya sūrye

The beams ascend toward the God
Who holds the knowledge of all lives
So that all things behold the Sun.

taraṇirviśvadarśato
jyotiṣkṛdasi sūrya
viśvamā bhāsi rocanaṁ

Traveling on, in view of all,
Creator of light are you, O Sun,
Shining through all ethereal space.

pratyaṁ devānāṁ viśaḥ
pratyaṁṅu deśi mānuṣān
pratyaṁviśvaṁ svardṛśe

Now facing all the hosts of Gods,
Now facing all men you arise,
Now facing all for all to see.

yenā pāvaka cakṣasā
bhuraṇyaṁtaṁ janāṁ anu
tvaṁ varuṇa paśyasi

O Purifier, with your eye
You see life quivering within
The world of creatures, Supreme Lord.

ahaṁ rudrebhirvasubhiścarāmi
ahamādityairuta viśvadevaiḥ
ahaṁ mitrāvaruṇobhā bibharmi
ahamiṁdrāgnī ahamaśvinobhā

I move with roaring, howling, and radiant might,
I move with the infinite and nature's powers.
I hold the love of the Lord of Lords, I hold
the fire of the soul, I hold life and healing.

ahaṁ saḥ
I am He
Oṁ

LATIN C

KARMEN CANTA A CARMEN



ICP-MP-20

HARTFORD
PUBLIC LIBRARY
Hartford, Connecticut

Serie Popular

KARMEN CANTA A CARMEN

(La Música de Carmen Mercado)

ICP/MP-20

Lado A

1. Yo Soy (1:37)
2. Amaos los Unos a los Otros (2:53)
3. Luna de mi San Juan (2:49)
4. Buenas Noches Soledad (2:17)
5. Oye tú Pequeño (1:59)
6. Sin Querer (1:47)
7. Mi Casa de Cristal (2:27)

Lado B

1. En mi Silencio (1:58)
2. El Sauce (1:55)
3. Tengo un Amigo Carpintero (2:30)
4. El Duende (1:30)
5. Irving (1:45)
6. Palabras Malditas (2:10)
7. Espacios Vacíos (3:15)
8. Hermano Tengo Frío (1:43)

Karmen es el nombre profesional de Carmen Mercado. Como otras distinguidas compositoras puertorriqueñas — baste pensar en Puchi Balseiro, o Sylvia Rexach — Karmen Mercado comienza a expresarse primero como intérprete y luego como creadora. Como sus predecesoras, se adentra en el mundo profundo de la mujer para darnos, poco a poco, en sus canciones, trozos de sensibilidad hiriente y su enorme vulnerabilidad ante un mundo dominado por fuerzas y metas que les son extrañas y hoscas. Lo que la separa de sus ilustres predecesoras es, que aunque su poesía a veces toca las esquinas del mundo un poco a penumbras de Sylvia Rexach, su pensamiento tiene un calor de juventud intensa. Si pudiera decirse, es una "vieja juventud", observadora, paciente, a veces triste, pero ausente del cinismo característico de casi toda la obra "de protesta" de muchos jóvenes actuales. La protesta de Carmen Mercado se insinúa casi imperceptiblemente por los poros del alma. Es música que deja un extraño sabor agridulce en el oído y en en el corazón.

Es práctica del Instituto de Cultura el hacer discos antológicos, es decir: esperamos a que un compositor tenga ya una trayectoria firme o una carrera, si no al final del camino, al menos en pleno desarrollo, antes de conservar su música en discos. En el caso de Carmen Mercado no se hace excepción, pese a su joven edad, la música de esta compositora tiene una sabiduría eterna y atemporal. Es frágil y fuerte, fruta y flor, como la guajana de la caña. Hemos deseado preservar este arte en su más pleno florecimiento.

En una entrevista publicada en la sección "Nosotras" del periódico "El Mundo" la periodista Clara Cuevas la describe (a Karmen) como: "joven, muy bella, con el pelo brillante, ojos grandes y luminosos y nunca lleva maquillaje . . . Karmen tiene una máscara de tragedia en el rostro y cuando sonríe su expresión se transforma: su sonrisa es ingenua, honesta y dulce. Su expresión es de inocencia y bondad".

El crítico Bartolomé Bover, después de presenciar una de las exitosas presentaciones que hiciera la artista en el famoso club nocturno "Ocho Puertas" dice en "El Mundo" del 11 de febrero de 1970: "su voz es más bien dulce caricia, refrescante, proyecta mensajes de amor, esperanza, comprensión y fraternidad. Sus canciones reclaman más humanidad, hace sentir el mensaje, penetrando hasta lo más íntimo de los corazones".

Cuando, a los 21 años obtiene el Premio de la Canción Latinoamericana en el Festival Internacional de la Canción en Colombia, (que también hiciera famosa a la cantante puertorriqueña Nydia Caro), Carmen reaccionó con su típica inocencia de lo obvio. Hablando de "Hermano Tengo Frío", declara: "Solo repito el viejo mandamiento de que los hombres se amen los unos a los otros. La protesta no está en hacer la guerra . . . Toda mi inspiración contiene el mensaje de amor. La humanidad está hastiada de violencia".

Esto siempre fue así con Carmen Mercado. Ya a los catorce años, por intuición solamente, hacía canciones que el público de entonces recibía con inquietud. Otros artistas, preocupados con la imagen de ilusión comercial, rehusaban mirar a su alrededor y crear la crónica del tiempo de los niños muertos de hambre, las selvas arrasadas por el napalm, las mujeres acribilladas cayendo como frutas muertas en las fosas comunes del Asia. Carmen canta públicamente. Tuvo muchos obstáculos, pero una chica que se describe como "soy físicamente fuerte" que practica la esgrima, la natación, tennis, ajedrez y karate, no es de las que cejan fácilmente. Aparece descalza en señal de humildad. Su fuerza está en su ternura y una música nunca oída en nuestro país. Carmen Mercado aporta otra dimensión al desarrollo de la canción puertorriqueña.

Desde muy pequeña aprendió a amar la música, la naturaleza y a los humildes. Nació en Fajardo el 14 de septiembre de 1949. La niñez de Carmen transcurre en el lugar llamado Santa María, entre Ceiba y Fajardo. Un viejecito amigo, Alberto le enseñó a tocar en una guitarra de juguete. Su madre le dio instrucción religiosa y la hizo consciente de las cosas bellas en la naturaleza. Después de pasar por varias instituciones educativas particulares, se gradúa de la Escuela Superior Central. Ingresa en la Universidad de Puerto Rico donde se graduó de Humanidades en 1974. En sus tiempos de estudiante proclama su admiración por el cantante español Joan Manuel Serrat. Cambia su nombre de Carmen a Karmen, con K, en homenaje a Grecia, su país amado.

Su pequeña presencia, su voz de sincera protesta, su extraordinario don melódico, su capacidad de conmover con los medios más económicos, toda su persona artística la sitúan inmediatamente en un lugar de importancia en nuestra música.

Carmen o Karmen Mercado, creación y voz del nuevo Puerto Rico de los setenta, que como Sylvia Rexach en los 50 ó Myrta Silva en generaciones anteriores, son capaces de retratar a la verdad interior de un pueblo sus inquietudes y sus ambiciones.

Resumiendo su pensamiento, volvemos a citar: "Estamos solos y vacíos en el mundo. El refugio es la tristeza. El amor es una explosión continua, una explosión para crear. Yo amo a Dios. Lo malo de la vida es que el hombre quiere eternizarlo todo y todo pasa".

H. C. P.

ESTA GRABACION se realizó en los Estudios Ochoa de Hato Rey, Puerto Rico. Ingeniero de sonido Carlos Andrickson. Producción y dirección de Héctor Campos Parsi. Carátula basada en una foto-serigrafía de Ramón Aboy.

Art New 10/81 3A5

Polish jazz

MICHAŁ URBANIAK'S GROUP



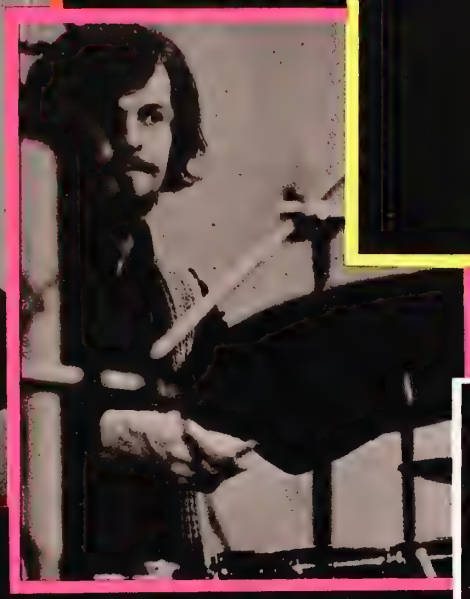
Muza
POLSKIE NAGRANIA
SX 0733

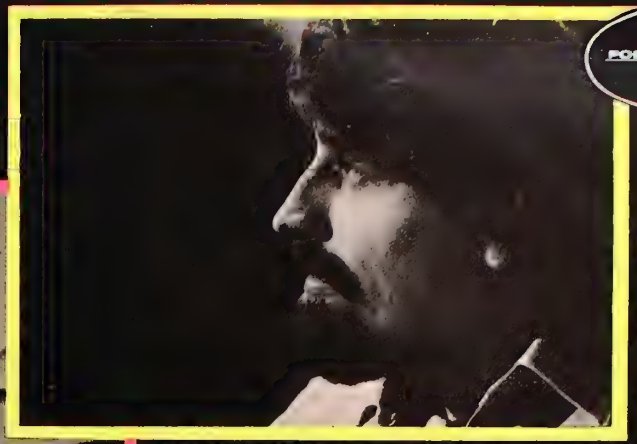
Live recording

Polish jazz vol. 24

MICHAL URBANIAK'S GROUP







Muza
POLSKIE NAGRANIA
SX 0733

Live recording

at the Warsaw Philharmonic January 1971

MICHAŁ URBANIAK – amplified violin, soprano saxophone, tenor saxophone, baritone saxophone
ADAM MAKOWICZ – piano, Hohner Clavinet
PAWEŁ JARZĘBSKI – amplified bass
CZESŁAW BARTKOWSKI – drums



Side A

SUITE – JAZZ JAMBOREE 70 21'12
(M. Urbaniak)

1. NORTH BALLAD
2. EJ BLUES
3. SPRING

Side B

CRAZY GIRL 7'00
(K. Komeda, arr. M. Urbaniak)

BODY AND SOUL 5'30
(Green, Heyman)

JAZZ MOMENT No. 1 5'00
(M. Urbaniak)

Reżyser nagrania: Z. Gajewska • Operator dźwięku: J. Złotkowski

Z podziękowaniem dla wszystkich, którzy przyczynili się do realizacji tego nagrania oraz tych, którzy współuczestniczyli w tym koncercie

MICHAŁ URBANIAK

Made in Poland

65 zł



When Heaven Comes To Town

C.W. Vrtacek

When Heaven Comes To Town

Side 1

Minus My Friend
History of the Heart, Mystery of the Mind
Part of Me Here, Part of Me with You, Always
Stone Steps
Preparing the Bridge (for Heaven)
Saying Goodbye to the Beauty and Complexity of Life on Earth

Side 2

When Heaven Comes to Town

It has become very hard to actually listen to anything anymore. Music pours into the air by the ton from passing cars, portable radios of all sizes, shops, elevators, etc., and the general overall level of noise increases daily from one end of the world to the other. Music and noise compete, overlap, and rub up against each other constantly these days. Often the music is more irritating than the sounds of the outside world, or vice versa, forcing us to rethink our listening strategy: Which do we listen to, the noise or the music? Which is more rewarding? More interesting? And, ultimately, what does it mean to listen? From what part of myself do I listen? So many questions, so many other things to do than sit around and try to answer them.

C.W. Vrtacek
New Preston, Connecticut, 1988

For many years I have maintained an ongoing creative relationship with Michael and Kim Gellatly. Michael's artwork inspires my music, which sometimes ends up re-inspiring Michael, and so on. His images are, for me, powerful reminders that using one's eyes should not be taken lightly. *When Heaven Comes To Town* is the title of a piece that consumed a large portion of the space at his 1987 exhibit at the Gracie Mansion Gallery in New York City. Thank you, Michael, for things to look at, and to Kim for being a true friend at all times. This album is dedicated to them.

All music written and performed by C.W. Vrtacek on the Mirage DSK-8 digital sampler, c & p 1988, Leisure Time Records

Ambient sounds on Side 2 recorded at Grand Central Station, New York City, and Phillips' Diner, Woodbury, Connecticut

Engineered by C.W. Vrtacek, January - July, 1988
Mixed by Myles Davis and C.W. Vrtacek at Sountec Studios, Norwalk, Connecticut
Cut and pressed by Tim Young at CBS
Manufactured and distributed by Recommended Records, 387 Wandsworth Road, SW8 2JL, London, U.K.

Thanks for help and/or encouragement to: Jerry Brewster, Kathy DeMino, Bill Sharp & Gordon Whitlow (Mnemonists), Steve Feigenbaum, and the letter writers

Special thanks to Chris Cutler, Vice President and European Director of the Avant Garde, for support and advice, and to Michael and Kim Gellatly for the same

Cover design and artwork by Michael Gellatly
Front cover photo (the bridge) from the multimedia construction *When Heaven Comes To Town* by Michael Gellatly, c 1988, all rights reserved
Back cover photo by Maria Meleschnig

Leisure Time Records, P.O. Box 337, New Milford, CT 06777, USA
learn to be silent

RēR Megacorp 1989





RēR Megacorp, 19 - 23 St Saviour's Road, London SW2, England

Made in England

Columbia Stereo
KG 31234

Trans-Electronic Music Productions, Inc. Presents

Walter Carlos · Sonic Seasonings

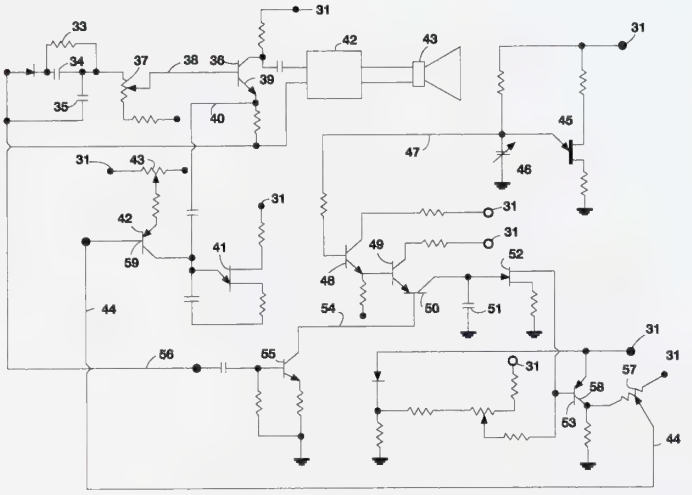


I am moving all day and not moving at all. I am like the moon underneath the waves that ever go rolling.



ELECTRONIUM

A COMPLETE GUIDE TO AUDIO COMPOSITION



SIDE A

1. Lightworks Vocal - Raymond Scott
2. For All We Know - Dick Hyman from Moon Gas
3. Wield Piece - Raymond Scott
4. West Wind (reprise unreleased) - Oneness of Juju
5. Space Bits - Alex Durbin
6. Domino - Raymond Scott
7. Love Scene #3 (unreleased) - Pink Floyd
8. Wheels That Go - Raymond Scott
9. Hostess Twinkies - Raymond Scott
10. Nescafe - Raymond Scott
11. IBM Probe - Raymond Scott
12. Don't Beat Your Wife - Raymond Scott
13. LSD Public Service Announcement - The Trip Motion Picture



SIDE B

1. Maid of Moon - Dick Hyman from Moon Gas
2. Lightworks Instrumental - Raymond Scott
3. I am Glad there is You - Dick Hyman from Moon Gas
4. Portofino - Raymond Scott
5. Space Mystery - Raymond Scott
6. Twilight in Turkey - Raymond Scott
7. Cycle Bit - Raymond Scott
8. Battle for Space - Johan Rudbeck

H-71208 (stereo)

nonesuch

THE WILD BULL

a composition for electronic-music synthesizer by

MORTON SUBOTNICK

A Nonesuch Records commission side one (13:00) side two (14:50)



The first side of this record was almost complete when I came across "The Wild Bull". I was very impressed by the poem and quickly began to feel an affinity between the poem and the composition I was working on . . . in fact, the first three notes of the work seemed to me a kind of human/wild-bull moan . . . and later I added a human breathing sound to one of the notes.

There was never an attempt to "portray" the poem (I don't think music is about that), but at the same time it became harder and harder to disassociate myself from the pathos and restrained cry of personal loss which spoke to me from such a distant point in time. The state of mind which the poem evoked became intimately tangled with the state of mind my own composition was evoking in me. To title the work after the poem seemed natural and to offer the poem seems equally natural.

MORTON SUBOTNICK

THE WILD BULL

The wild bull, who has lain down, lives no more,
the wild bull, who has lain down, lives no more,
Dumuzi, the wild bull, who has lain down, lives no more,
the wild bull, who has lain down, lives no more.

O you wild bull, how fast you sleep!
How fast sleep ewe and lamb!
O you wild bull, how fast you sleep!
How fast sleep goat and kid!

I will ask the hills and the valleys,
I will ask the hills of the Bison:
"Where is the young man, my husband?"
I will say,
"He whom I no longer serve food"
I will say,
"He whom I no longer give to drink"
I will say,
"And my lovely maids"
I will say,
"And my lovely young men?"

"The Bison has taken thy husband away,
up into the mountains!"

"The Bison has taken thy young man away,
up into the mountains!"

"Bison of the mountains, with the mottled eyes!
Bison of the mountains, with the crushing teeth!
Bison!—He sleeps sweetly, he sleeps sweetly,
He whom I no longer serve food sleeps sweetly,
He whom I no longer give to drink sleeps sweetly,
My lovely maids sleep sweetly,
My lovely young men sleep sweetly!"

"My young man who perished from me
(at the hands of) your men,
My young Ababa who perished from me
(at the hands of) your men,
Will never more calm me (with) his loving glance
Will never more unfasten his lovely bright clasp
(at night)
On his couch you made the jackals lie down,
In my husband's fold you made the raven dwell,
His reed pipe—the wind plays it,
My husband's songs—the north wind sings them."

Sumerian, c. 1700 BC; translated by Thorkild Jacobsen. From *Most Ancient Verse*, selected and translated by Thorkild Jacobsen & John A. Wilson; published by The Oriental Institute of the University of Chicago (U. of Chicago Press)
Reprinted by permission of Professor Jacobsen and The Oriental Institute, whose kind cooperation is gratefully acknowledged

Morton Subotnick was born April 14, 1933, in Los Angeles, California. He earned his undergraduate degree in English Literature from the University of Denver and his Master of Arts in Composition from Mills College, where he studied with Leon Kirchner and Darius Milhaud. While in California, Subotnick co-founded the Mills College Performing Group and the San Francisco Tape Music Center. At this same time he held posts as Assistant Professor of Music at Mills College and Musical Director of Ann Halprin's Dancers' Workshop Company.

Since 1960, Morton Subotnick has been working with tape, and his present involvement with mixed media includes the theatrical. He was Musical Director of the Repertory Theater at New York's Lincoln Center during its first season, and since the Fall of 1966 has been involved with the Intermedia Program at the School of Arts at New York University. (The purpose of this program is to bring together artists who specialize in various media—film, theater, tape, etc.). Subotnick is also Director of Electronic Music at the Electric Circus.

Prominent among his electronic-music works is *Silver Apples of the Moon*, composed in 1967 for Nonesuch Records on a commission from Nonesuch directed specifically to the LP record medium—the first in Nonesuch's continuing commission series. Both *Silver Apples* and *The Wild Bull* (also a Nonesuch commission) were composed on the modular electronic music system originally built for Morton Subotnick by Donald Buchla at the San Francisco Tape Music Center.

The following are excerpts from press reactions to *Silver Apples of the Moon* on Nonesuch.

". . . the piece is a beauty . . . Subotnick here transcends all the clichés." *High Fidelity*

". . . one of the finest electronic pieces in existence . . . the release is out of this world." *San Francisco Examiner & Chronicle*

". . . merits the attention and interest of everyone interested in the music of our time." *Hi Fi/Stereo Review*

". . . fascinating new full-length work . . . decidedly an important . . . statement by a promising young composer." *American Record Guide*

THIS STEREOPHONIC RECORD IS PLAYABLE ON ANY MODERN MONO PHONOGRAPH EQUIPPED WITH A LIGHTWEIGHT TONE ARM & DIAMOND STYLUS

coordinator TERESA STERNE cover art BOB PEPPER cover design ELAINE GONGORA art director WILLIAM S. HARVEY

PRINTED IN U.S.A.

NONESUCH RECORDS, 15 Columbus Circle, New York, New York 10023



PIANO MUSIC OF BERG SCHOENBERG AND WEBERN

BEVERIDGE WEBSTER,
PIANO



HCR-5285
DOVER



ALBAN BERG

SONATA FOR PIANO, OP. 1

ARNOLD SCHOENBERG

THREE PIECES FOR PIANO, OP. 11

SIX LITTLE PIECES FOR PIANO, OP. 19

FIVE PIECES FOR PIANO, OP. 23

ANTON WEBERN

VARIATIONS FOR PIANO, OP. 27

PIANO MUSIC OF BERG, SCHOENBERG AND WEBERN

ALBAN BERG
SONATA FOR PIANO, OP. 1

ARNOLD SCHOENBERG
THREE PIECES FOR PIANO, OP. 11
SIX LITTLE PIECES FOR PIANO, OP. 19
FIVE PIECES FOR PIANO, OP. 23

ANTON WEBERN
VARIATIONS FOR PIANO, OP. 27

BEVERIDGE WEBSTER, Piano

A DETAILED MUSICAL ANALYSIS IS ENCLOSED

BERG: SONATA FOR PIANO, OP. 1

The Berg *Sonata for Piano*, Op. 1, is *fin-de-siècle* music—an extraordinary sound counterpart to the *art nouveau* fantasies of Gustav Klimt (or of Klimt's astonishing successor in Vienna, Egon Schiele). There is a kind of curling sensuousness to Berg's line and a kind of patterned symmetrical ambiguity to the harmonic color that dates the work quite clearly to the turn of the century. It was in fact written in 1904 just at the end of Berg's formal studies with Schoenberg.

In spite of the opus number, this is by no means Berg's earliest mature work; there are many early songs. But it is the first mature large-scale work of Berg, and the *lied* esthetic and post-Tristanism are pushed to the limit of their expressive capacity in one long, abstract, and intense movement. The opening—a flowing line with repeated notes carefully articulated in an arrangement that is almost like sentence structure—is a vocal phrase and the piano writing itself suggests, initially at least, a smooth-flowing chromatic *lied* accompaniment. The Tristanesque harmony is here carried—with the aid of Debussy-like whole-tone groupings and related augmented triads—to its furthest extension. Harmonies are still linked through voice leading and through the implications of tonal resolutions. But these resolutions are long delayed; for great lengths of the piece, the harmonic resolution is in doubt. Indeed the real structure of the piece derives from the extreme prolongation of expected resolution until finally, when resolution seems no longer possible, the long span of harmonic tension is finally released and the harmony slips back into the B minor point of departure.

SCHOENBERG: THREE PIECES FOR PIANO, OP. 11

From the intense, chromatic world of *Verklärte Nacht*, Schoenberg worked his way steadily—through longer and longer harmonic-chromatic prolongations—to the point where harmonic resolution (or the expectation of resolution) was no longer a controlling factor. It is apparently in the first piece of Op. 11, dated February 19, 1909, that a musical conception organized completely without reference to tonal controls was achieved for the first time.

What is astonishing about this first nontonal essay is the complete assurance and naturalness with which a very complex and highly worked-out new expression is put together; there is no false step. The whole piece grows out of its opening phrase, a *leitmotiv* which is also almost vocal in character. The presence of this falling motive and the general arrangement of the piece as an A-B-A is clear enough, even to the casual listener. What is less obvious (although, on another level, equally telling) is the way the elements of theme, principally the falling minor third and the half-step below that follows, direct and inform the melodic *and* harmonic sound of the piece.

The second piece, finished only a few days after the first, is still clearer (and more tonally reminiscent) in its expressive shape: a rocking F-D-F bass figure, a simple right-hand phrase in a low register alternating with one in a higher register, the whole dissolving in a series of held chords; a second beginning, this time turning into a development; then a new idea—chords in the left hand, a syncopating single-note line in the right; a climax, a return of the new idea essentially in unchanged form but alternating now with the first material of which it turns out to be only an aspect.

The third piece, composed the following summer, is the only fast bravura, essentially pianistic movement of the three. The pianist must take great hunks of the keyboard; indeed the piece is not so much constructed in phrases and themes as in sonorities and configurations—one associates patterns, textures and big harmonic sounds rather than themes in the old sense. It is in this third piece that Schoenberg begins to move toward an inclusive, nonthematic "atonality."

SCHOENBERG: SIX LITTLE PIECES FOR PIANO, OP. 19

Op. 11 still preserves—indeed emphasizes—the techniques of thematic construction. Op. 19, written two years later, dispenses even with the thematic gestures; "a-tonality" here also means "a-thematicism." The first five of these miniatures seem to have been written on a single day, February 19, 1911; the last was added in June. Only the first piece has a certain scope and an ongoing developmental quality in its suggestion of vocal phrase structure and four-part harmonic texture. Yet, in spite of appearances, there is no thematic development at all; as in the similar case of *Erwartung* (the piece is like a fragment from some unknown music drama), there is phrase structure without themes; only the controlling presence of certain intervals integrates the free, intense melodic and harmonic structures. With the second piece we see—hear—the reduction to the simplest, most essential kind of idea. Here a single fixed interval, a major third, G-B, remains a constant throughout; from it, brief series of melodic and harmonic thirds fall away; under it and, finally, over it, single harmonic structures, also built in thirds, impose themselves. The third piece has the unusual feature of a counterpoint of dynamics and textures; the right hand begins with weighty, *forte* harmonic-melodic structures while the left hand plays octaves in *pianissimo*. These unbalanced bars are answered—in complete asymmetry—by a soft melodic phrase in close harmony (curiously reminiscent of the opening phrase of the first piece) and, after a pause, a second phrase punctuated by three short tiny harmonics. The fourth piece is essentially a single line conception in which harmonies appear—as at the end of the third piece—as punctuation. The line itself hops (double-dotted eighths and thirty-seconds), skips (articulated sixteenths), flows (longer phrase) and, after a pause, jumps (*martellato* thirty-seconds and final *fortissimo* accents). No. 5 has a characteristic rhythmic flow—a recognizable 3/8 with a quarter plus an eighth or two sixteenths on the final beat. The harmonic interior is smooth at first, then more and more highly articulated, ending as a series of highly accented thirds—*forte* fading quickly to *pianissimo*. The final piece is based on static, superimposed harmonic structures largely built in fourths. This texture breaks for a moment (to allow a tiny, delicate melodic phrase and a close, dissonant harmonic texture) and then returns "like a whisper" over two isolated bass notes marked quadruple *piano*.

SCHOENBERG: FIVE PIECES FOR PIANO, OP. 23

The first piece is a network of cellular relationships—partly thematic—all spun out of the associated intervals of a minor third and a juxtaposed half-step attached inside or outside the third; these intervals—which appear both as line and as vertical harmony—are present everywhere and saturate the piece with a particular pitch "color."

No. 2 is a curiously complex variational movement in which a series of short, characteristic, detached phrases present, expound on and recapitulate material which is now—for the first time—really serial in character: nine different notes in the right hand and the three in the left, of the first phrase. This is at first extended and developed in the traditional way: there is a following *forte* line which constitutes a kind of consequent phrase. From this point on, the material of the first bar is developed in a serial manner: preserving pitch identity but altering rhythm, register and transposition. The original material returns, first at the original levels (but totally altered in its musical shape), and then in a series of overlapping inversions, the ascending character of measure 1 mirrored by a series of descents before a final brief restoration of the original forms. The third piece uses a five-note motive which functions mostly as a theme in the old sense but partly as a brief row or set; in the final measures it is functioning as a set or row in the strict sense. No. 4 hovers between serial reference points and the complex freedom of the earlier "expressionist" music. This is, from a certain point of view, the most complex of the five; yet, along with the fifth movement, it is the easiest to hear due, no doubt, to its rather simple and graceful rhythmic organization. The last movement, the famous *Walzer*, is easily the simplest of the five. It is based entirely on a full twelve-tone row, presented melodically and used both as melodic and harmonic material.

WEBERN: VARIATIONS FOR PIANO, OP. 27

In Webern's twelve-tone music there is a kind of maximum exploitation of the minimum material, with the material itself being brought right to the fore so that it becomes the surface of the music. The *Variations*, written in 1936, are based on simple rhythmic and textural premises which realize some basic aspect of a simple and symmetrical twelve-tone idea. This symmetrical quality—the musical objects have almost the character of tangible, geometrical objects—is consciously and continually exploited. Thus, the first movement is made up entirely of phrases which immediately reverse their steps and track back to their beginnings; the juncture is always the clearly audible repeated note or phrase. Schoenberg and, especially, Webern conceptualized the row almost as a spatial object which could be inverted, reversed or inverted-reversed without altering its internal structure. Thus Webern sets out with the basic form of his row in the right hand and the backwards form in the left; the two forms criss-cross, exchange hands and move back to their respective departure points. The second movement, a set of quick, isolated, paired notes and chords (the first movement is set up in pairs of three; here everything comes in twos and fours), is an intersection of prime and inverted forms arranged to produce the maximum in note repetition between intersecting forms; this scheme of paired repetition is echoed in the larger arrangement of the movement as a two-part (binary) form, each symmetrical half of which is repeated. The third movement sets out single-note structures in which forms of the row are presented with the utmost clarity and distinction of register and dynamics. Eventually these single and isolated pitches are put against two and, eventually, three-note chords each built on striking elements from the row (mainly major sevenths). The basic motion in half- and quarter-notes is relieved by a series of ritards and returns to tempo (which demarcate clear phrases) and by gradual introduction of two-note repeated figures in eighths. After a bar of silence, the texture is again reduced to single isolated notes and attacks of single notes and major sevenths nearly all as *sforzando* attacks in *fortissimo*. There is another pause, a *subito piano*, a quiet tempo and a series of single notes and three-note chords which, in fact, recapitulates the basic material in its minimal and most coherent-repetitive form.

ERIC SALZMAN

• • • • • • • *ORDER OF SELECTIONS* • • • • • • •

SIDE ONE

Band 1: Berg: Sonata for Piano, Op. 1
Band 2: Webern: Variations for Piano, Op. 27
Band 3: Schoenberg: Six Little Pieces for Piano, Op. 19

SIDE TWO

Band 1: Schoenberg: Three Pieces for Piano, Op. 11
Band 2: Schoenberg: Five Pieces for Piano, Op. 23

• •

A QUALITY RECORD

Highest production standards and quality control! We have spared no expense to bring to you the finest record possible; when you buy a Dover record you are buying a record technically equal to anything on the market. Our records are pressed upon pure vinyl, so that they give maximum sound reproduction, scratch less easily, and wear longer than most other records. We have taken pains to obtain clean cuttings to minimize surface noise and intergroove echo. With reasonable care, this record should last indefinitely. We recommend a diamond needle with a .001 radius, upon a pickup ranging from 1 to 5 grams. Check your needle periodically under a microscope; most record stores have facilities for this. Or replace your needle within its recommended playing-life. Keep the surfaces of your records dust-free and remember that any record can be damaged by scratching.

This is a monaural (all-purpose) recording; it may be used with complete satisfaction on either monaural or stereo equipment.

Each record is a 12-inch 33⅓ RPM quality recording. Available through your dealer or directly from Dover Publications, Inc., Dept. HCR, 180 Varick Street, New York, New York 10014. Send for free catalog.

ENGINEERING: ELITE RECORDING • MUSICAL SUPERVISION: MARC AUBORT • COVER DESIGN: EDMUND GILLON, JR. • PRODUCTION: MEL SCHWARTZ • MR. WEBSTER PLAYS THE BALDWIN PIANO EXCLUSIVELY.

HCR-5285 LIBRARY OF CONGRESS CATALOG CARD NUMBER R67-3261-3266 © 1967 BY HERMAN RECORDINGS, INC., 11 EAST 2ND STREET, MINEOLA, L.I., NEW YORK 11501 MANUFACTURED IN THE UNITED STATES OF AMERICA



PIANO MUSIC OF BERG, SCHOENBERG AND WEBERN

ALBAN BERG

SONATA FOR PIANO, OP. 1

ARNOLD SCHOENBERG

THREE PIECES FOR PIANO, OP. 11
SIX LITTLE PIECES FOR PIANO, OP. 19
FIVE PIECES FOR PIANO, OP. 23

ANTON WEBERN

VARIATIONS FOR PIANO, OP. 27

BEVERIDGE WEBSTER, Piano

DOVER PUBLICATIONS, INC., NEW YORK

HCR-5285 · HCR-ST-7285

earlier procedures. But these cells are also linked up into longer chains of note orders which preserve their identity, not so much as themes but as linear orders which may appear in many different contexts.

No. 2 is a curiously complex variational movement in which a series of short, characteristic, detached phrases present, expound on and recapitulate material which is now—for the first time—really serial in character: nine different notes in the right hand and the three in the left, of the first phrase. This is at first extended and developed in the traditional way: there is a following *forte* line which constitutes a kind of consequent phrase. From this point on, the material of the first bar is developed in a serial manner: preserving pitch identity but altering rhythm, register and transposition. The original material returns, first at the original levels (but totally altered in its musical shape), and then in a series of overlapping inversions, the ascending character of measure 1 mirrored by a series of descents before a final brief restoration of the original forms. The third piece uses a five-note motive which functions mostly as a theme in the old sense but partly as a brief row or set; in the final measures it is functioning as a set or row in the strict sense. No. 4 hovers between serial reference points and the complex freedom of the earlier "expressionist" music. This is, from a certain point of view, the most complex of the five; yet, along with the fifth movement, it is the easiest to hear due, no doubt, to its rather simple and graceful rhythmic organization. The last movement, the famous *Walzer*, is easily the simplest of the five. It is based entirely on a full twelve-tone row, presented melodically and used both as melodic and harmonic material. This is subject to the usual rhythmic and contrapuntal transformations but always appears over and over in the original pitch sequence.

Op. 23 contains music that is, in many ways, the most complex Schoenberg ever wrote. But, beyond the complexity is an immediacy and a clarity which achieves an almost visionary intensity. One senses immediately, even without the historical data, that it is a crucial moment here being seized and expressed as a work of art.

WEBERN: VARIATIONS FOR PIANO, OP. 27

With the Webern *Variations for Piano* we have come still further down "the path to a new music." Webern was the only composer of the three to work throughout his life with the process of reduction and return to minimal essentials. Schoenberg passed from the small, new "atonal" forms of Op. 19 to the highly complex and newly clarified forms of his consolidating twelve-tone music (the twelve-tone idea was for Schoenberg exactly a way of restoring to music the scope and intellectual dimension it had under classical tonality); Webern continued to reduce and refine his material. Schoenberg expanded his vision through the underlying constructive force of the twelve-tone idea; Webern reduced his vision to the confines of the twelve tones until the vision, the image and the—presumably underlying—twelve-tone idea became all one and the same thing.

In Webern's twelve-tone music there is a kind of maximum exploitation of the minimum material, with the material itself being brought right to the fore so that it becomes the surface of the music. The *Variations*, written in 1936, are based on simple rhythmic and textural premises which realize some basic aspect of a simple and symmetrical twelve-tone idea. This symmetrical quality—the musical objects have almost the character of tangible, geometrical objects—is consciously and continually exploited. Thus, the first movement is made up entirely of phrases which immediately reverse their steps and track back to their beginnings; the juncture is always the clearly audible repeated note or phrase. Schoenberg and, especially, Webern conceptualized the row almost as a spatial object which could be inverted, reversed or inverted-reversed without altering its internal structure. Thus Webern sets out with the basic form of his row in the right hand and the backwards form in the left; the two forms criss-cross, exchange hands and move back to their respective departure points. The second movement, a set of quick, isolated, paired notes and chords (the first movement is set up in pairs of three; here everything comes in twos and fours), is an intersection of prime and inverted forms arranged to produce the maximum in note repetition between intersecting forms; this scheme of paired repetition is echoed in the larger arrangement of the movement as a two-part (binary) form, each symmetrical half of which is repeated. The third movement sets out single-note structures in which forms of the row are presented with the utmost clarity and distinction of register and dynamics. Eventually these single and isolated pitches are put against two and, eventually, three-note chords each built on striking elements from the row (mainly major sevenths). The basic motion in half- and quarter-notes is relieved by a series of ritards and returns to tempo (which demarcate clear phrases) and by gradual introduction of two-note repeated figures in eighths. After a bar of silence, the texture is again reduced to single isolated notes and attacks of single notes and major sevenths nearly all as *sforzando* attacks in *fortissimo*. There is another pause, a *subito piano*, a quiet tempo and a series of single notes and three-note chords which, in fact, recapitulates the basic material in its minimal and most coherent-repetitive form. "Systematic" and "minimal" are catch words in the advanced art world today, but thirty and forty years ago Webern evolved an intense, aphoristic, late romantic, expressionist-psychological style in a geometry of musical space where ideas and their expression become identical, where the minimum materials are endowed with their maximum meaning and where ideas themselves and their "systemic" form and expression become identical.

ERIC SALZMAN

BEVERIDGE WEBSTER

Beveridge Webster, one of America's most eminent pianists, demonstrates in this new recording the stylistic and technical brilliance which have earned him accolades from virtually every corner of the musical world. For many years, he has been a reigning favorite among European and American concert-goers.

The son of the founder of the Pittsburgh Conservatory of Music, Webster was given his first piano lesson at the age of 5, and it was soon apparent that his was no casual talent. When the family moved to Paris in 1921, the young pianist was given the opportunity to study with Isidor Philipp. A year later, at age 14, he won the first prize in piano at the American Conservatory, Fontainebleau. In 1926 he became the first American to win first prize in piano at the famed Paris Conservatory. Following these achievements came one of the most important experiences of Webster's formative years—an extensive course in the interpretations of the great German masters with Artur Schnabel in Berlin. With this background it is not surprising that Webster is known as one of the foremost performers of the works of Brahms, Beethoven, and Schubert as well as of the moderns.

Since his debut in Paris, Webster's reputation has grown steadily. In addition to the masterpieces of the past, Webster's repertoire embraces a distinctive selection of moderns, especially Ravel—under whose direct supervision Webster studied for six years. His first large-scale appearance in his native United States, as soloist with the New York Philharmonic in 1934, launched an illustrious American career that has included concerts under such major conductors as Koussevitsky, Reiner, Monteux, Paray, Ormandy, and Klemperer.

Although Beveridge Webster's chief renown has come as a recitalist and as a soloist with orchestra, his wide-ranging musical interests have led him to play often in chamber ensembles, and to devote much of his time to teaching. Since 1960 he has taught and performed at the Aspen Musical Festival and School, where he has been chairman of the Board of Administration. He is also a distinguished member of the faculty at the Juilliard School of Music, conducting classes in chamber music and ensemble as well as in piano. Webster was president of the Schnabel Memorial Committee for three years. In 1949, he received the NAACC Annual Award for outstanding contributions to American music, and in 1961 was given an Honorary Degree as Doctor of Music by the University of New Hampshire.

BERG • SCHOENBERG • WEBERN

Unlike most of the composers in the first generation of twentieth-century masters, Arnold Schoenberg and his pupils, Alban Berg and Anton Webern, were not pianists or pianist-composers. Debussy, Ravel, Scriabin, Stravinsky, Bartók, Prokofiev were all (in several senses) pianists and the instrument, which played such a key role in the Franco-Slavic musical culture of the *salon,* continued to occupy a major position in the non-Central-European music of the twentieth century. On the other hand, with the notable exception of Brahms, the piano played a surprisingly secondary role in late nineteenth-century German (or German-Austrian) music. Wagner composed at the piano but wrote little expressly for the instrument; the South German and Austrian post-Wagnerians—Bruckner, Strauss, Mahler—demonstrated virtually no interest in the piano as a solo instrument. Schoenberg was a string player and none of the members of the new "School of Vienna" were strong keyboard performers. Indeed, their detachment from the keyboard (Schoenberg composed in great floods of inspiration away from any instrument) and from the problems and reflex actions of solo keyboard finger management undoubtedly had a great deal to do with the kind of music they wrote—derived from contrapuntal, vocal, theatrical-orchestral sources and evolved in ways independent of the rest of European music. Nevertheless, the piano played a special and crucial role in the work of all three men.

The tonal upheavals created by the music of the modern Viennese have had such far-reaching effects that it is easy to forget that it was a revolution achieved through evolution and that one of the principal sources of this evolution was vocal tradition—the contrapuntal-vocal tradition of the far past, the Wagnerian chromatic counterpoint of the music dramas and, most important, the *lied,* particularly as it developed in post-Wagnerian days. Schoenberg, Berg and Webern were, almost before anything else, *lied* composers and, contrary to the general impression, vocal works make up a major part of their output. It is in conjunction with the voice that the piano first made its mark in chromatic and post-tonal music. In the early songs the piano is used not as mere accompaniment, but as an integral part of the musical fabric, providing clean, firm, well-tempered support for increasingly chromatic lines, making a complex, shifting harmonic and contrapuntal contribution of its own based on increasingly rich and tonally ambiguous chordal structures and a motivic web of lines derived from the Wagnerian *leitmotiv* method. Idiomatic or, at any rate, showy, piano writing is not the point here; indeed, in early Schoenberg and Berg (as in Mahler) the piano is often interchangeable with the orchestra.

It is notable then that, although there is little trace of "pianism" in the conventional sense, the Viennese composers used the piano in distinctive ways at important moments in their creative lives. Above all, it was the piano in its role as a tempered instrument of complete chromatic precision and clarity which was so important. And it was the stylistic tradition of the post-Wagnerian, chromatic, *leitmotiv lied* which provided an important basis for the expressive and formal style of the new music.

The music of the Viennese group—like that of most of their contemporaries—divides up roughly into a three-part development: a first phase showing derivations from late romanticism; the second, a brief but intensive period of experimentation and "expressionist" freedom; the third, the consolidation and synthesis of the twelve-tone idea. All three phases are represented here in a series of pieces, each one of which is, in its way, crucial in the composer's development.

Copyright © 1968 by Hayward Recordings, Inc. All rights reserved under Pan American and International Copyright Conventions.
Library of Congress Catalog Card Numbers: R67-3264-3266 (stereo R67-3267-3269)
Manufactured in the United States of America
Dover Publications, Inc., 180 Varick Street, New York, N.Y. 10014

BERG: SONATA FOR PIANO, OP. 1

The Berg *Sonata for Piano,* Op. 1, is *fin-de-siècle* music—an extraordinary sound counterpart to the *art nouveau* fantasies of Gustav Klimt (or of Klimt's astonishing successor in Vienna, Egon Schiele). There is a kind of curling sensuousness to Berg's line and a kind of patterned symmetrical ambiguity to the harmonic color that dates the work quite clearly to the turn of the century. It was in fact written in 1904 just at the end of Berg's formal studies with Schoenberg.

In spite of the opus number, this is by no means Berg's earliest mature work; there are many early songs. But it is the first mature large-scale work of Berg, and the *lied* esthetic and post-Tristanism are pushed to the limit of their expressive capacity in one long, abstract, and intense movement. The opening—a flowing line with repeated notes carefully articulated in an arrangement that is almost like sentence structure—is a vocal phrase and the piano writing itself suggests, initially at least, a smooth-flowing chromatic *lied* accompaniment. The Tristanesque harmony is here carried—with the aid of Debussy-like whole-tone groupings and related augmented triads—to its furthest extension. Harmonies are still linked through voice leading and through the implications of tonal resolutions. But these resolutions are long delayed; for great lengths of the piece, the harmonic resolution is in doubt. Indeed the real structure of the piece derives from the extreme prolongation of expected resolution until finally, when resolution seems no longer possible, the long span of harmonic tension is finally released and the harmony slips back into the B minor point of departure.

This highly ambiguous shifting rhythmic and harmonic structure actually tends to obscure rather than illuminate what is in fact a simple and rather classical one-movement sonata. There are several major tempo changes and many in-between inflections; everything here is in flux. The first theme itself has a kind of rising-falling ebb-and-flow quality which is only slightly contradicted by a second idea marked "Faster" and characterized by greater rhythmic definition. There is a clearly marked second subject—the tempo is "slower than Tempo 1"—with a little falling dotted figure and a descending sixteenth-note ripple, all highly chromatic and subject to motivic variation. Finally there is a quiet, rising codetta idea marked "much slower (*quasi adagio*)," a double bar—end of exposition—and a good-sized development spun out of the first material. After a tremendous climax a bit of the second subject appears followed by a recap—virtually a second development with its own point of climax just before the *quasi adagio* settles back into B minor.

SCHOENBERG: THREE PIECES FOR PIANO, OP. 11

Classical tonality—like the baroque society that produced it—is hierarchical: a system of relationships and functions in which each tone and each harmonic structure has a role to play. This quality of function results in a highly directional, highly focused music which moves through cycles of statement, expectation, elision, dissonance, consonance, false and true resolution. Chromaticism was, at first, a reinforcing element, a motion toward secondary goals which only ultimately reinforced the primary ones; one moved away in order to come back. But, already in Wagner and clearly in early Schoenberg and Berg, expressive chromatic detail has expanded to the point where it no longer supports a clear long-range motion but abrogates prime importance to itself. From the intense, chromatic post-Tristan world of *Verklärte Nacht,* Schoenberg worked his way steadily—through longer and longer harmonic-chromatic prolongations—to the point where harmonic resolution (or the expectation of resolution) was no longer a controlling factor. It is apparently in the first piece of Op. 11, dated February 19, 1909, that a musical conception organized completely without reference to tonal controls was achieved for the first time.

What is astonishing about this first nontonal essay is the complete assurance and naturalness with which a very complex and highly worked-out new expression is put together; there is no false step. The whole piece grows out of its opening phrase, a *leitmotiv* which is also almost vocal in character. The presence of this falling motive and the general arrangement of the piece as an A-B-A is clear enough, even to the casual listener. What is less obvious (although, on another level, equally telling) is the way the elements of theme, principally the falling minor third and the half-step below that follows, direct and inform the melodic *and* harmonic sound of the piece; along with the augmented triad and one other related harmonic structure, they form a web of sound which ties together the highly expressive and apparently free linear and vertical elements. A series of ideas appear, are developed, and then recapitulated (basically in reverse order); on another level, the form is that of a motion away from melodic motives toward a more complex pianistic texture and then back, or toward intensification and a high degree of activity and then back toward simplicity and a static state.

The second piece, finished only a few days after the first, is still clearer (and more tonally reminiscent) in its expressive shape: a rocking F-D-F bass figure, a simple right-hand phrase in a low register alternating with one in a higher register, the whole dissolving in a series of held chords; a second beginning, this time turning into a development; then a new idea—chords in the left hand, a syncopating single-note line in the right; a climax, a return of the new idea essentially in unchanged form but alternating now with the first material of which it turns out to be only an aspect. It was this movement which, interestingly enough, Busoni arranged in a "concert interpretation"—as if it were a Schubert song or a Bach choral prelude.

The third piece, composed the following summer, is the only fast bravura, essentially pianistic movement of the three. The pianist must take great hunks of the keyboard; indeed the piece is not so much constructed in phrases and themes as in sonorities and configurations—one associates patterns, textures and big harmonic sounds rather than themes in the old sense. It is in this third piece that Schoenberg begins to move toward an inclusive, nonthematic "atonality."

The relevance of the term "atonal" to this music is still a subject of some debate. Schoenberg himself objected to the word and for a long time it was out of fashion except as disparagement. Nowadays, it seems to have come back into respectable use as a historical term for the post-tonal "expressionist" period of Schoenberg, Berg and Webern before they turned to twelve-tone music in the twenties.

It is characteristic of this period that many composers turned toward the use of small forms. This was partly a reaction against the over-blown machinery of late romantic rhetoric. But the new miniature esthetic had a deeper meaning than mere fashion or contrariness. In destroying—or evolving out of existence—the old tonal organization, Schoenberg also created a new, free vocabulary based on the total chromatic and independent of any of the old necessities of motion and resolution. Every note, every line, every harmony had to have its own independent character and validity quite isolated from every other possibility; the act of composition became, in a deep sense, an act of ordering and the interrelating of isolated sounds and events *became* identical with the act of composition; the piece became the sum total of these imposed interrelationships; each piece had to assert and work out the consequences of its own premises. Under these circumstances, it was natural that Schoenberg, Berg and Webern (and Stravinsky and Bartók among others) turned to the isolated event as the basis for the reconstruction of a new kind of musical experience, built up at first (and, in the case of Webern, throughout his creative life) on the smallest units.

SCHOENBERG: SIX LITTLE PIECES FOR PIANO, OP. 19

Op. 11 still preserves—indeed emphasizes—the techniques of thematic construction. Op. 19, written two years later, dispenses even with the thematic gestures; "a-tonality" here also means "a-thematicism." The first five of these miniatures seem to have been written on a single day, February 19, 1911; the last was added in June. Only the first piece has a certain scope and an ongoing developmental quality in its suggestion of vocal phrase structure and four-part harmonic texture. Yet, in spite of appearances, there is no thematic development at all; as in the similar case of *Erwartung* (the piece is like a fragment from some unknown music drama), there is phrase structure without themes; only the controlling presence of certain intervals integrates the free, intense melodic and harmonic structures. With the second piece we see—hear—the reduction to the simplest, most essential kind of idea. Here a single fixed interval, a major third, G-B, remains a constant throughout; from it, brief series of melodic and harmonic thirds fall away; under it and, finally, over it, single harmonic structures, also built in thirds, impose themselves. The third piece has the unusual feature of a counterpoint of dynamics and textures; the right hand begins with weighty, *forte* harmonic-melodic structures while the left hand plays octaves in *pianissimo*. These unbalanced bars are answered—in complete asymmetry—by a soft melodic phrase in close harmony (curiously reminiscent of the opening phrase of the first piece) and, after a pause, a second phrase punctuated by three short tiny harmonies. The fourth piece is essentially a single line conception in which harmonies appear—as at the end of the third piece—as punctuation. The line itself hops (double-dotted eighths and thirty-seconds), skips (articulated sixteenths), flows (longer phrase) and, after a pause, jumps (*martellato* thirty-seconds and final *fortissimo* accents). No. 5 has a characteristic rhythmic flow—a recognizable 3/8 with a quarter plus an eighth or two sixteenths on the final beat. The harmonic interior is smooth at first, then more and more highly articulated, ending as a series of highly accented thirds—*forte* fading quickly to *pianissimo*. The final piece is based on static, superimposed harmonic structures largely built in fourths. This texture breaks for a moment (to allow a tiny, delicate melodic phrase and a close, dissonant harmonic texture) and then returns "like a whisper" over two isolated bass notes marked quadruple *piano*.

SCHOENBERG: FIVE PIECES FOR PIANO, OP. 23

The evolution away from tonal organization and the assimilation of the complete chromatic vocabulary occupied Schoenberg up until the First World War. In the next period of his life, he was to work with the consolidation and synthesis of the new material and it is this consolidation or synthesis which constitutes the subject matter of the so-called twelve-tone method. The germ of the twelve-tone idea can be found in the early works and in "Jacob's Ladder," the large unfinished oratorio on which Schoenberg worked between 1915 and 1917; it shows a striking evolution toward a systematic use of the chromatic material. But the first consistently twelve-tone music was not written until 1921 and did not appear in the context of completed works until 1923. Interestingly enough, his earliest twelve-tone music was written for the clear and precise expression of the well-tempered piano; the fourth movement of the *Five Pieces for Piano*, Op. 23, is usually said to have the honor although there is evidence that points to the Prelude of the *Suite for Piano*, Op. 25. Op. 23 was begun during the summer of 1920, but the last two pieces seem to have been completed only in February and March of 1923.

The twelve-tone idea actually consists of the juxtaposition of two separable and reasonably distinct notions, which can be found independently (and occasionally in juxtaposition) in Schoenberg's earlier work. One is the relatively simple aural notion of maximum chromatic density; that is, a continual revolution of the total chromatic freely used in various registers. The other is an idea of order: the replacement of the old tonal hierarchies with specific orderings, each piece generating and realizing its own unique order principle. The five pieces of Op. 23 actually show the independent evolution of these ideas. There is conscious consolidation and classicizing here (although not as much as in Op. 25). There are clear evolutions of thematic-contrapuntal development, big background linear structure and closed forms.

The first piece is a network of cellular relationships—partly thematic—all spun out of the associated intervals of a minor third and a juxtaposed half-step attached inside or outside the third; these intervals—which appear both as line and as vertical harmony—are present everywhere and saturate the piece with a particular pitch "color." These techniques are clearly only an extension of

TAYLOR-MADE MOOG LARRY TAYLOR



There is no other musical instrument quite like a Moog Synthesizer. It's a kind of space-age musical computer, capable of producing an almost infinite variety of sounds.

Larry Taylor has combined his considerable musical talent with his considerable technical know-how to come up with a most unusual Moog album. By hand-picking a group of the best-remembered songs of the golden big band era, Larry has produced a startling re-creation of the music of those bright days when girls wore corsages and evening gowns. And he has added just enough sounds of the '70's to bridge the generation gap.

The amazing thing is that Larry has put it all together using just drums and the incredibly versatile Moog Synthesizer.

And the sounds you hear in this fantastic album were all conceived, arranged, performed and engineered by Larry Taylor alone, with the help of one percussionist.

You're in for an electronic listening experience like nothing else on record. In fact you would swear that the great bands of those wonderful times have been magically transported to today.

Just listen. And then listen again.

You won't believe your ears.

GOODWILL -01- $1

Side One

1. **IN A SENTIMENTAL MOOD**
   (Ellington-Mills-Kurtz) American Academy of Music ASCAP 2:56
2. **SWEET AND LOVELY**
   (Arnheim-Tobias-Lemare) Robbins Music Corp. ASCAP 3:36
3. **I COVER THE WATERFRONT**
   (Green-Hayman) Warner Bros. Music ASCAP 3:36
4. **MOONLIGHT SERENADE**
   (Miller-Parrish) Robbins Music Corp. ASCAP 3:50
5. **OUR LOVE IS HERE TO STAY**
   (Gershwin) Chappell & Co., Inc. ASCAP 3:28

Side Two

1. **IN MY SOLITUDE**
   (Ellington-DeLange) American Academy of Music ASCAP 4:00
2. **EASY TO LOVE**
   (Porter) Chappell & Co., Inc. ASCAP 3:33
3. **CARELESS**
   (Quadling-Howard-Jurgens) Bourne Co ASCAP 2:52
4. **JUST A GIGOLO**
   (Erammer-Ceasar-Casucci) DeSylva, Brown & Henderson ASCAP 3:28
5. **SYNAMOOG**
   (Taylor) Telco Music Pub. Co ASCAP 3:14

Playable On Stereo and Most Mono Phonographs



VAPOURSPACE

"Gravitational Arch of 10"

The debut, mind expanding, 35 minute, electronic epic from America's most promising experimental dance artist.

"Probably what you'll hear when you reach the gates of heaven"

– *Streetsounds*

PR12 004-1



FULL FREQUENCY RANGE RECORDINGS

ffrr TRADE MARK

music that moves you


ELOE OMOE
45

7HZ002

aug
999

may
999

nov
999

southie
nov
999

olneyville
sep
001

charlestown



sam rowell - bass

tim leanse - drums

INFRASOUND
po box 382163
cambridge,ma
02238

CBS
19 07
DYNAMITE RECORDS
$ 20

PHILIP GLASS



PHILIP GLASS

GLASSWORKS

Composed and arranged by PHILIP GLASS
Produced by Kurt Munkacsi/Philip Glass
Conductor: MICHAEL RIESMAN
Michael Riesman: piano, electric organ, bass synthesizer
Jack Kripl: piccolo, soprano sax, clarinet, bass clarinet
Philip Glass: electric organ
Jon Gibson: soprano sax "Floe," "Rubric"
Richard Peck: tenor sax
Sharon Moe: French horn
Larry Wechsler: French horn
Violas: Linda Moss, Lois Martin, Julian Barber, Al Brown, Maureen Gallagher

Side 1

OPENING
FLOE
ISLANDS

Side 2

RUBRIC
FACADES
CLOSING

All selections are ASCAP

Cellos: Seymour Barab, John Abramowitz, Fred Zlotkin
Engineers: Kurt Munkacsi, Michael Riesman
Cover design: Henrietta Condak/Cover photo: John Paul Endress
A&R Coordinator: Richard Einhorn
Recorded at: Green Street Recording, Inc., New York, New York
JVC Digital equipment supplied by: Digital by Dickinson, Bloomfield, New Jersey/All Music published by: Dunvagen Music (ASCAP)

Thanks to: The Seattle Art Museum
Godfrey Reggio

© 1982 CBS Inc./℗ 1982 CBS Inc./Manufactured by CBS Records/CBS Inc./ 51 West 52 Street, New York, N.Y./"CBS" is a trademark of CBS Inc./ Warning: All rights reserved. Unauthorized duplication is a violation of applicable laws.

0 7464-37265-1

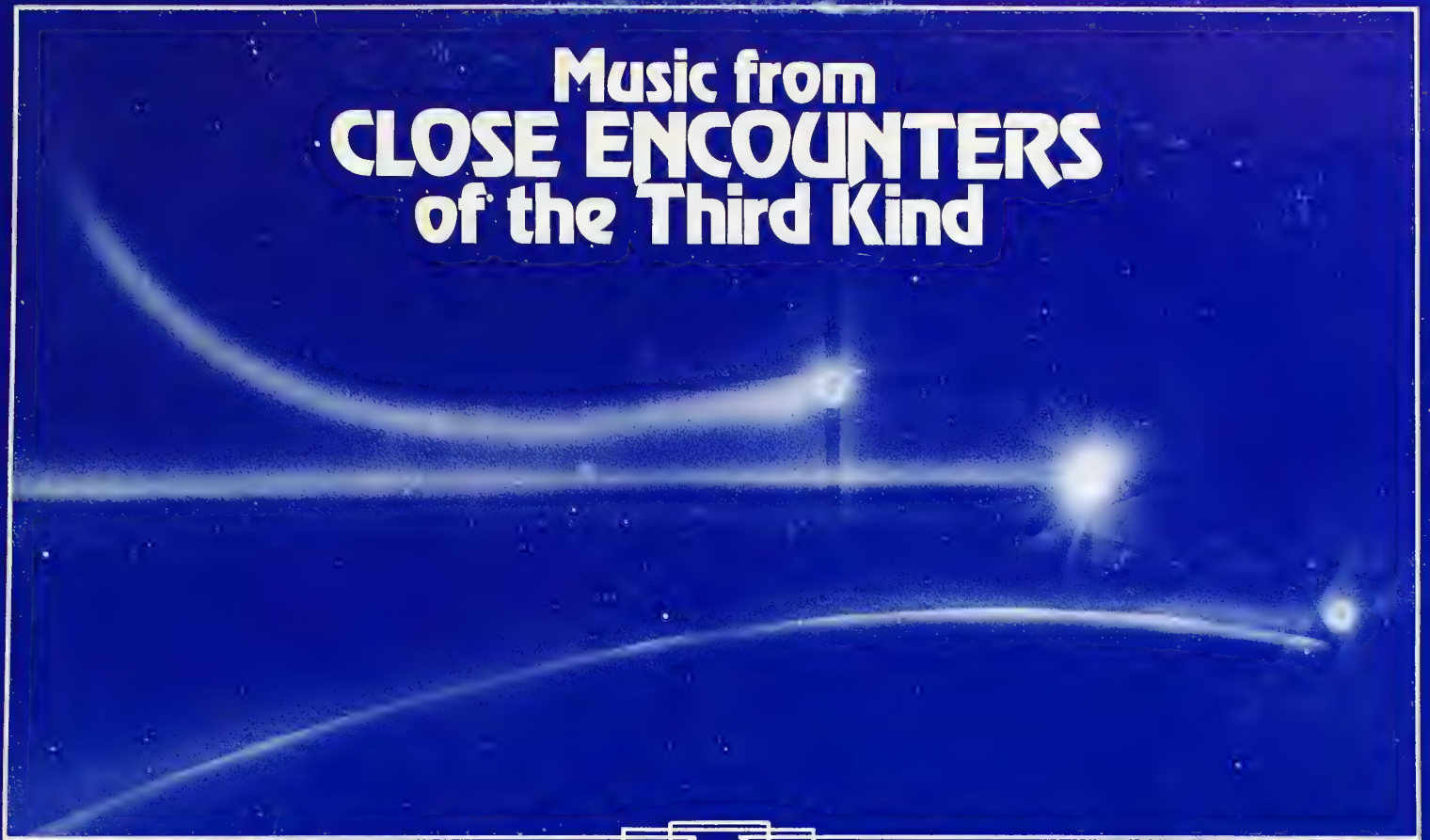
Music from CLOSE ENCOUNTERS of the Third Kind



PICKWICK
SPC-3618
STEREO

NOT AN ORIGINAL SOUNDTRACK

Music from CLOSE ENCOUNTERS of the Third Kind



PICKWICK
SPC 3618
STEREO

SIDE ONE

Main Title And Mountain Visions *(3:40)**
Nocturnal Pursuit *(1:10)**
The Conversation *(2:55)**
The Appearance Of The Visitors *(3:18)**
When You Wish Upon A Star: Interpolated**
Theme From "Close Encounters Of The Third Kind" *(2:50)**

SIDE TWO

The Abduction Of Barry *(4:50)**
Resolution And End Title *(8:46)**
Theme From "Close Encounters Of The Third Kind" *(2:50)**

All selections published by Gold Horizon Music Corp./BMI
**Composed by John Williams*
***Written by Ned Washington & Leigh Harline, Published by Bourne Co./ASCAP*

Produced by Joe Saraceno & Heyward Collins/Arranged by Pat DeVuono/Background Vocals: Bonnie Licelli/Engineer: Michael Lietz
2nd Engineer: Ralph Osborn, III/Recorded and Mixed at Wally Heider Recording, Hollywood, CA 90028
Special Thanks To Kim Espy/Illustration: Clinton Stockwell

©1978, Pickwick International, Inc., Pickwick Records Division, A Product of Pickwick International, Inc., 7500 Excelsior Blvd., Mpls., MN 55426
Distribué au Canada par/Distributed in Canada by Pickwick Records of Canada Ltd., 106-108 McMaster Ave., Ajax, Ontario, Canada L1S-2E7
WARNING: Unauthorized reproduction of this recording is prohibited by federal law and subject to criminal prosecution. Printed in U.S.A.

H-71174

STEREO

nonesuch

SILVER APPLES OF THE MOON

FOR

ELECTRONIC MUSIC SYNTHESIZER

BY

MORTON SUBOTNICK

12/16/07
$ 1.00



SILVER APPLES OF THE MOON

FOR ELECTRONIC MUSIC SYNTHESIZER

a Nonesuch Records commission composed specifically for the LP record

BY MORTON SUBOTNICK

This album of electronic music represents a signal event in the related history of music and the phonograph: for the first time, an original, full-scale composition has been created expressly for the record medium.

Side One PART I (16:30)
Side Two PART II (15:00)



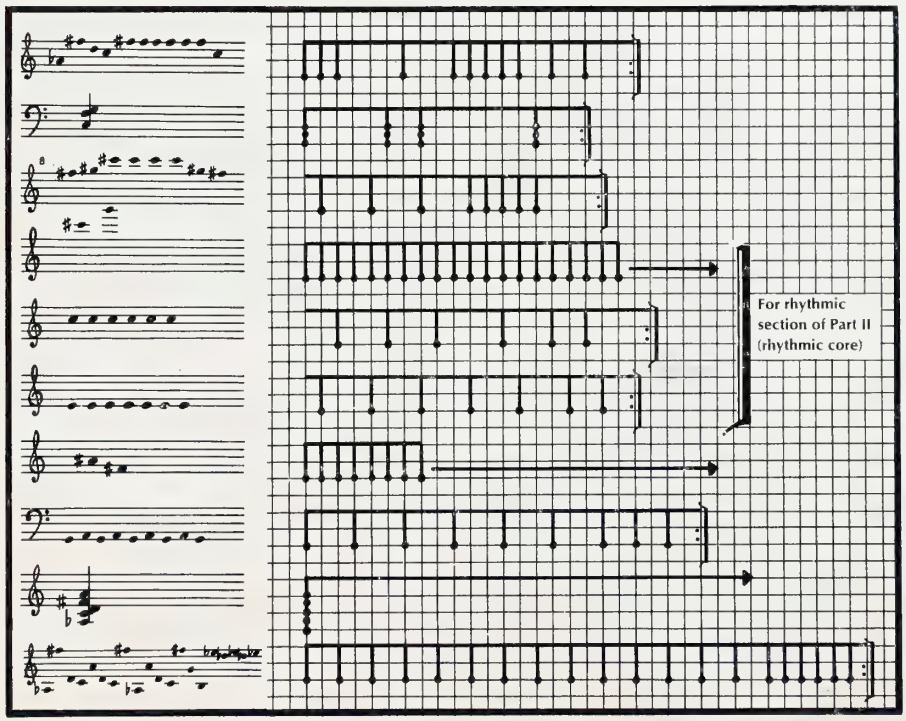
cover art ANTHONY MARTIN
cover design WILLIAM S. HARVEY
coordinator TERESA STERNE

The title *Silver Apples of the Moon*, a line from a poem by Yeats, was chosen because it aptly reflects the unifying idea of the composition, heard in its pure form at the end of Part II.

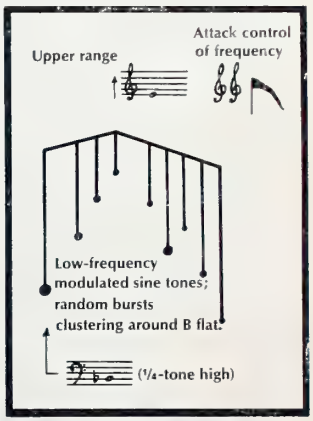
The work is entirely electronic and was composed and realized at my studio in the School of the Arts at New York University. The piece, which was composed especially for this Nonesuch release, is in two major sections that correspond to the two sides of the record. The idea of writing a work especially for a recording presents the composer with a rather special frame of reference . . . it is not the reproduction of a work originally intended for the concert hall . . . rather it is intended to be experienced by individuals or small groups of people listening in intimate surroundings . . . a kind of chamber music 20th-century style.

The modular electronic music system (which is the core of my NYU studio) was built by Donald Buchla for Ramon Sender and myself at the San Francisco Tape Music Center. The three of us worked together for more than a year to develop an electronic music "machine" that would satisfy our needs as composers. The system generates sound and time configurations, which are predetermined by the composer through a series of "patches" consisting of interconnecting various voltage-control devices. It is possible to produce a specific predetermined sound event . . . and it is also possible to produce sound events that are predetermined only in generalities . . . this means that one can "tell" the machine what kind of event you want without deciding on the specific details of the event . . . and listen . . . and then make final decisions as to the details of the musical gesture. This gives the flexibility to score sections of the piece in the traditional sense . . and to mold other sections (from graphic and verbal notes) like a piece of sculpture. MORTON SUBOTNICK

Some notes on Silver Apples of the Moon: "A single silver child-angel in a glittering garden of silver star-fruit" (End of Part II)



For slow section of Part I:





Morton Subotnick was born in 1933 in Los Angeles, California. He earned his undergraduate degree in English literature from the University of Denver and his Master of Arts in composition from Mills College, where he studied with Leon Kirchner and Darius Milhaud. A professional clarinetist, he was a member of the Denver and San Francisco Symphonies and has given chamber music and solo performances.

While in California, Subotnick co-founded the Mills College Performing Group (a chamber ensemble), and the San Francisco Tape Center. Through the efforts of the composer, the Center was awarded a $200,000 grant from the Rockefeller Foundation, and subsequently the Tape Music Center and the Mills Performing Group were combined. At this time Subotnick also held a post as Assistant Professor of Music at Mills College. He then became Musical Director of the Repertory Theater at Lincoln Center and since Fall, 1966, has been involved with the Intermedia Program at the School of Arts at New York University. The purpose of this program is to bring together artists who specialize in various media—film, theater, tape, etc.

Subotnick has been working with tape since 1960; his present involvement with mixed media employs the theatrical. The following are excerpts from reviews of a recent work, "Play!"—illustrative of the technique Subotnick has evolved.

The dimensions of Morton Subotnick's Play No. 4 embrace not only music, but also theater and cinema and game-playing and light-shows and assorted ritualistic phenomena suggestive of contemporary society and its institutions. The work combines all these factors into an essentially new total-arts form, and the experience it creates is similar to that of happenings, although it has more point and structure—even though it is based on chance and indeterminacy . . .

And beneath, underneath and through all these sights and sounds is the scream and whine and blurp and krontch of some of the most affecting electronic music I've ever heard.

The Seattle Times

A total concept in music that integrates theatrical media and destroys audience inertia . . .

Seattle Post-Intelligencer

NONESUCH RECORDS, 15 Columbus Circle, New York, New York 10023

S W R M A G

Yearning & Harmony

71009
ANGRY MOM
$10.00

TRI ATMA WITH KLAUS NETZLE



Side 1 20:28
Natural Loving 5:07
Microcosmos 6:56
The Grotto 3:42
O Moena 5:23

Side 2 17:52
Tale of the Seashells 4:48
The Fairy Mountain 4:57
Esotera 5:05
Ruby Roy 3:42



This album emerged from one of those delightfully unpredictable cultural intersections of our times. German guitarist Jens Fischer and Indian drummer Asim Saha meet in Germany in 1976. They study music with a respected Indian tabla master and form a group—Tri Atma—and make several promising albums. So far so good, but perhaps something is missing?

In 1982 they meet Klaus Netzle, a veteran German record and television producer and recording artist. He brings the space age sounds of the Fairlight computer synthesizer to their music. Soon they have produced this happy little classic—a light, exotic contemporary fusion of Indian and electronic popular music.

If you don't smile and move with *Yearning and Harmony*, check your pulse! From "Natural Life" to "Ruby Roy", Tri Atma and Klaus Netzle are a total joy...

Stephen Hill, *Music from the Hearts of Space*

Jens Fischer: guitar, bass, vocals
Asim Saha: tablas, dholok, lead vocals
Klaus Netzle (Gyan Nishabda): Fairlight cmi and Synclavier music computers, vocals
Music and lyrics: Jens Fischer, Asim Saha, Klaus Netzle.
Recorded 1982 by Elmulab Studio, Munich, Germany.
Sound engineering: Klaus Netzle and Shane Dempsey.
Produced by Tri Atma, Klaus Netzle and Ulrich Rutzel.
Disc mastered at Fantasy Studios, Berkeley, by George Horn and Stephen Hill.
Matrix and Pressings by Record Technology, Inc., Camarillo, CA.

Graphic Design: Janaia Donaldson, Palo Alto, CA.
Original cover illustration: Gerlinde Taojen.
Revised cover: Gail Blackmarr.
Special thanks to Stephen Hill, Celestial Sound, San Francisco, and Jimmy Pratt, Juicy People, Hamburg, West Germany.

℗© 1982 Erdenklang Musikverlag, Hamburg, West Germany. Licensed in cooperation with Juicy People.
© 1983 Juicy People for USA and Canada
All rights reserved. Unauthorized duplication prohibited by law.
Printed in U.S.A.

For information on new releases and music catalog listing over 400 titles, write Fortuna Records, Box 1116, Novato, California 94947

FORTUNA
RECORDS
FOR-LP016

An effervescent fusion
of buoyant Eastern rhythms
and electronic popular music.

Danceable, hummable, enjoyable—
probably some of the happiest music
to come from Germany
in several hundred years.

Yearning & Harmony

TRI ATMA WITH KLAUS NETZLE

THE OTHER SIDE

OF THIS JACKET

IS WORTH

ONE HUNDRED DOLLARS

OR MORE



Charlie Dykema

GIVES YOU

"THE LITTLE GUY"

$10.00

GET ALL THE FACTS

by M. C. Hugh

Your friend says, "Jim, I want you to know Mr. Willoughby," and you say you are happy to know him. But does either of you really know the riddle that goes under the name of Willoughby? You probably know where he lives and what he does for a living — and that's about all.

If you would please, persuade, and sell Mr. Willoughby, you must know his interests and hobbies, his wants and needs, his hopes and ambitions, his family and friends. Each hour spent gathering this information in advance is worth weeks blundering in his presence.

It is not enough to know that he has a girl twelve and a boy eight. Where are they in school? Do they have special talents which the protection of a life policy will permit them to develop a few years from now? When you tell Mr. Willoughby, "I understand your son John is quite a whiz with mechanical things," watch Dad's eyes light up. And when you add, "ten years from now John is going to deserve a four year course at the best engineering school in the country," you have started something — something big. The dictionary calls it ACTION.

First and foremost, then, let me urge upon you this simple duty; — get all the facts. With them you stand on solid ground. Without them your footing is most uncertain. When you have them with you — you are safe. Without them — or with them but partially — you are always in danger.

Getting all the facts in advance is one of the finest safeguards a salesman can have, because as he studies them over and over again, the false separates itself from the truth, the trifling from the essential, the strong from the weak, the useless are set aside and true values come to light.

Because it is not always easy to get the facts, most of us are apt to accept the opinions of others instead of exerting ourselves to learn them directly. But facts are stubborn things, and you may as well make up your mind now that if you do not get the facts — the facts will get you.

Now back to my work, thinking of how many fine people there are in the world . . . if we scratch them deep enough.

COPYRIGHT 1964

$3—

QUICK AND EASY CAKE DECORATING

ON THE STREET WHERE YOU LIVE

One weekend recently, a group of 20 people, or so, were asked to set out on an adventure . . . to create and record an album of songs to capture the mood and direction of the present moment: an absurd task for a weekend. And such a diverse group . . . a teacher, youth, printers, housewives, a clergyman, secretaries, businessmen.

There the journey began. And in the days that followed, the passion of life emerged: struggle, disenchantment, resolve, victory, fulfillment . . . and suddenly the realization that adventure is possible for any group, anywhere. A youth stated it best, "I didn't want to be here when I first came. But, now, look what we've done. We could do anything!"

The story is really everyman's story. It speaks for itself. So here is the album. Listen to it, sing with it, talk about it, journey with it, and discover the possibility of singing the new earth with twenty people, or so, on the street where you live.

"I have often walked down this street before . . ."

ON THE STREET WHERE YOU LIVE

I LOVE PARIS

IT HAD TO BE YOU

THE LONDONER

"But the pavement's always stayed beneath my feet . . ."

NEVERTHELESS

OLD MAN RIVER

I DON'T KNOW WHY

"All at once am I several stories high . . ."

OLD BLACK MAGIC

CALCUTTA

LONG AGO AND FAR AWAY

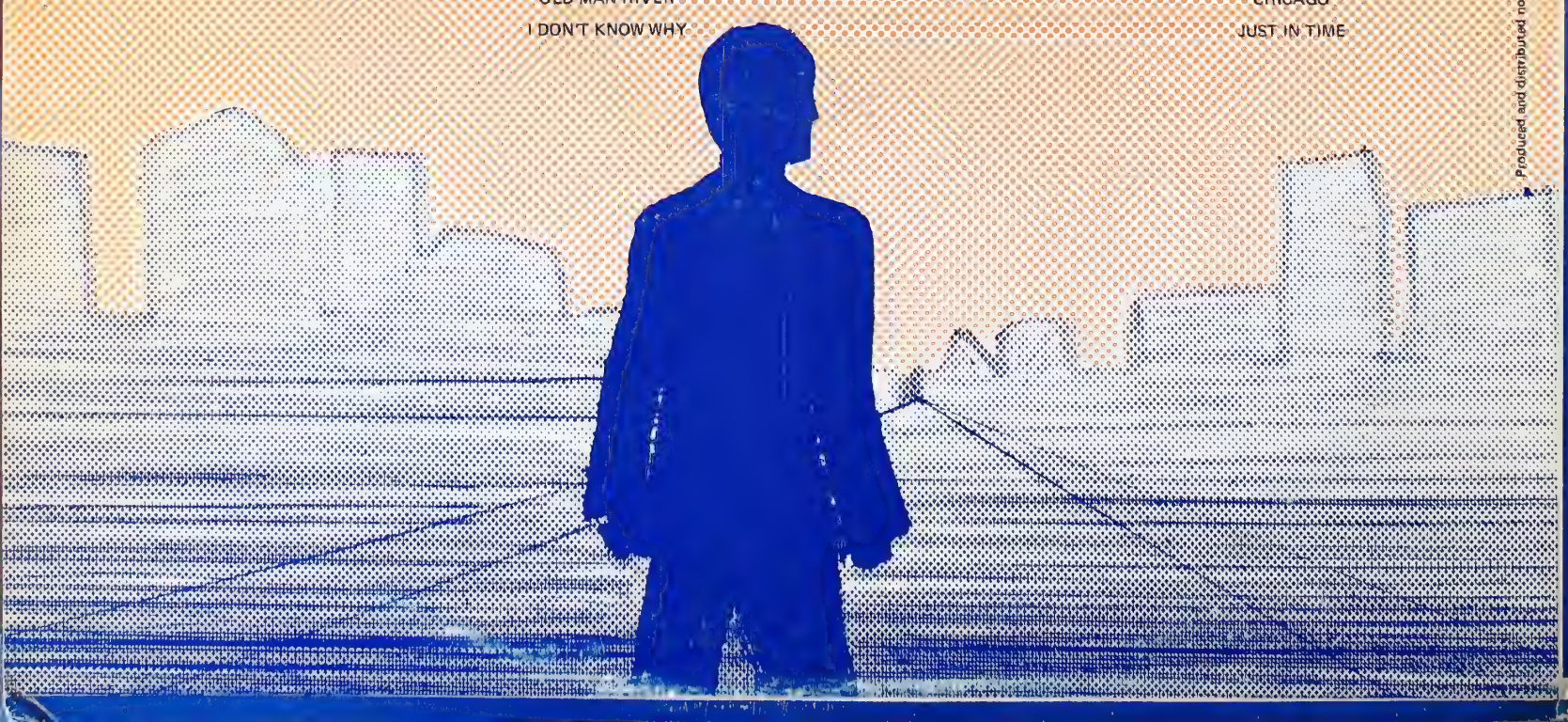
SAN FRANCISCO

"Knowing I'm on the street where you live."

ALL THE WAY

CHICAGO

JUST IN TIME



Produced and distributed not for profit / 4750 North Sheridan Road, Chicago, Illinois 60640


AUDIO FIDELITY
AUDIOFIDELITY ENTERPRISES, INC.
THE MAGIC CARPET
MOHAMMED EL BAKKAR
& his Oriental Ensemble
AFSD-5895-A
STEREO
SIDE 1
1. BISAT EL REEH (Magic Carpet) 3:01
2. RAKS EDOUR (The Dance Goes On) 3:45
3. RAKS EL NILE (Dance of the Nile) 2:50
4. ALI BABA 3:00
5. EL GENIE (The Genie) 3:15
6. SIREERIE (Lullaby) 3:26
All Selections Composed by
Bakkar-Frey


AUDIO FIDELITY
AUDIOFIDELITY ENTERPRISES, INC.
THE MAGIC CARPET
MOHAMMED EL BAKKAR
& his Oriental Ensemble
AFSD-5895-B
STEREO
SIDE 2
1. CHA CHA PHARONIC (Cha Cha of the Pharoah) 3:10
2. YA SALEM (How Beautiful) 3:34
3. YA AMAR (Light of the Moon) 3:40
4. HAMDILLAH (Happy Meeting) 3:46
5. IBIR GERAN (The Neighbor's Son) 3:55
6. MA LAYISH (That's Fine) 4:00
All Selections Composed by Bakkar-Frey

Statler Records

SHUFFLE ALONG WITH LYNDA GACHÉ

by

Lynda Gaché

SLP 1297 A
SIDE A

33 1/3 RPM

1. Swamp Fire
2. More Of The Same
3. Calypso
4. Sing Sing Sing
5. Sarava

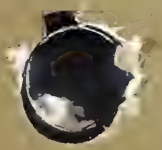
Statler Records

SHUFFLE ALONG WITH LYNDA GACHÉ

by

Lynda Gaché

SLP 1297 B
SIDE B



33 1/3 RPM

1. Shuffle Along
2. Honeysuckle Time
3. Top Hat
4. Puttin' On The Ritz
5. Don't Slow Me Down

BUDDAH RECORDS®

ISIS

1. WAITING FOR THE SONRISE 5:22
2. EVERYBODY NEEDS A FOREVER 4:41
   (C.MacDonald)
3. SERVANT SAVIOUR 7:43
4. RUBBER BOY 6:21

BDS 5605
(BDS 5605-A)

SIDE 1



All selections written by C.MacDonald/G.Bianco
and published by Deposit Music/Wooden Weight
(ASCAP) unless otherwise indicated.
Produced by George "Shadow" Morton
Directed by Ron Gitman for
Radam Productions Inc.
℗1974 by Buddah Records, Inc.
All rights Reserved.

Manufactured and Distributed by Buddah Records Inc.

810 Seventh Ave., N.Y. 10019—T.M. Reg. U.S. Pat. Off.

BUDDAH RECORDS®

ISIS

1. APRIL FOOL (J.Fineberg) 5:22
2. BITTER SWEET (C.MacDonald) 4:10
3. DO THE FOOTBALL (S.Bass) 3:00
4. SHE LOVES ME (C.MacDonald/G.Bianco) 4:42
5. COCAINE ELAINE (C.MacDonald) 3:05

BDS 5605
(BDS 5605-B)

SIDE 2



All selections published by Deposit Music/
Wooden Weight (ASCAP)

Produced by George "Shadow" Morton
Directed by Ron Gitman for
Radam Productions Inc.

℗ 1974 by Buddah Records, Inc.
All rights Reserved.

Manufactured and Distributed by Buddah Records Inc.

810 Seventh Ave., N.Y. 10019—T.M. Reg. U.S. Pat. Off.


Clouds
CL 8804
Cl-8804-A
STEREO
33 1/3 rpm
BOBBY CALDWELL
BOBBY CALDWELL
SPECIAL TO ME* (Caldwell-Radcliffe-Shane) 4:00
MY FLAME* (Caldwell) 3:30
LOVE WON'T WAIT (Caldwell) 4:00
CAN'T SAY GOODBYE** (Perry-Caldwell) 5:20
All Songs Published by Sherlyn Publishing
Co., Inc. (BMI) & Lindseyanne Music (BMI)
with the exception of "Special To Me"
published by Sherlyn Pub. Co., Inc./
Lindseyanne Music (BMI)/Kimlyn Music Co. (ASCAP)/
Toter Back Music (ASCAP)
Produced by: Ann Holloway
*Produced by: Marsha Radcliffe
**Produced by: George "Chocolate" Perry
℗ 1978, T.K. Productions, Inc.
© 1978, T.K. Productions, Inc.
Tm Clouds Records


Clouds
CL 8804
CI-8804-B
STEREO
33 1/3 rpm
BOBBY CALDWELL
BOBBY CALDWELL
COME TO ME (Caldwell-Kari) 2:52
WHAT YOU WON'T DO FOR LOVE (Caldwell-Kettner) 4:45
KALIMBA SONG (Caldwell) 2:00
TAKE ME BACK TO THEN (Caldwell) 3:30
DOWN FOR THE THIRD TIME (Caldwell) 3:30
All songs published by Sherlyn Pub. Co., Inc. (BMI)
& Lindseyanne Music (BMI) with the
exception of "Special To Me" published by
Sherlyn Pub. Co., Inc. (BMI)/
Lindseyanne Music (BMI)/Kimlyn Music Co. (ASCAP)/
Toter Back Music (ASCAP)
Produced by: Ann Holloway
*Produced by: Marsha Radcliffe
**Produced by: Geroge "Chocolate" Perry
℗ 1978, T.K. Productions, Inc.
© 1978, T.K. Productions, Inc.
Tm Clouds Records


"STREET SONGS"
RICK JAMES
GB-1002M1
SIDE ONE
All Tunes Published by Jobete Music Co., Inc. & Stone City Music Co. ASCAP
GB-1002M1A
GORDY
1. GIVE IT TO ME BABY 4:07
2. GHETTO LIFE 4:20
3. MAKE LOVE TO ME 4:48
4. MR. POLICEMAN 4:17
Written, Produced and Arranged by:
RICK JAMES
A PRODUCT OF MOTOWN RECORD CORP.


"STREET SONGS"
RICK JAMES
GORDY
A PRODUCT OF MOTOWN RECORD CORP.

VERMACK RECORDS
WASHINGTON, D.C.

SIDE A



VM-T-25-A
Time: 8:06

KNOCK HIM OUT SUGAR RAY
(Elliot, Hunter, Lewis, McDonald)

EXPERIENCE UNLIMITED

Published by Herco Music, BMI
Produced by Vernon McDonald
For Experience Unlimited Producions
© 1980 Vermack Records

VERMACK RECORDS
WASHINGTON, D.C.

SIDE B

VM-T-25-B
Time: 6:30

E.U. FREEZE
(Experience Unlimited)
EXPERIENCE UNLIMITED

Published by Herco Music, BMI
Produced by Vernon McDonald
For Experience Unlimited Producions
© 1980 Vermack Records


headhunters
SIDE A
"GOD MADE ME FUNKY"
stereo
33⅓
rpm
ALPHA OMEGA
RECORDINGS
AO-9515


third guitar
SIDE B
"BABY DON'T CRY"
stereo
33⅓
rpm
ALPHA OMEGA
RECORDINGS
AO-9515

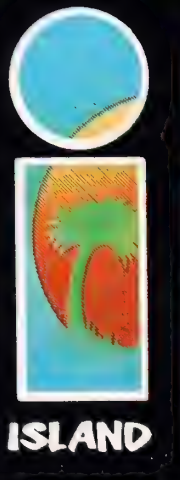
THE COFFEE SONG 3:14
(Hilliard/Miles)

Published by: Cromwell Music, Inc. (ASCAP)

PRODUCED BY: GERRY BRON
Assisted by: Teddy Osei

OSIBISA

STEREO
IS-1002-A
℗1976 Island
Records, Inc.



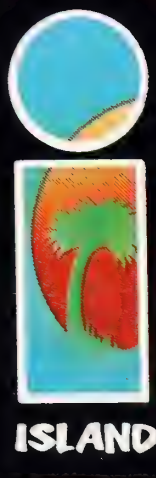
KEEP ON TRYING 5:17
(Osei/Tontoh/Amaefie/Gyan)

Published by: Warner Bros. Music (ASCAP)

PRODUCED BY GERRY BRON
Assisted by Teddy Osei

OSIBISA

STEREO
IS-1002-B
©1976 Island Records Inc.



STATLER
Records

DANCE EXPLOSION
by FRANK HATCHETT

SIDE ONE

SLP 1236

1. SWAHILI BOOGIE
2. IT'S THE JOINT
3. PETER GUNN
4. ENTRO
5. WESTCHESTER LADY
6. MIDNIGHT SOUL PATROL

Printed In U.S.A.

STATLER

Records

DANCE EXPLOSION
by FRANK HATCHETT

SIDE TWO

SLP 1236

1. SUPER DISCO
2. JAWS
3. PERCUSSION #1
4. CAR WASH
5. SUMMERTIME
6. 3001

Printed In U.S.A.


COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
ADVANCE PROMOTION
NOT FOR SALE
MINGO LEWIS
FLIGHT NEVER ENDING
PC 34260
STEREO
SIDE 1
AL 34260
©1976 CBS Inc.
1. ABA CUA 1:36
-J. M. Lewis-
2. FRANKINCENSE 7:02
-J. M. Lewis-
3. HEARTSONG 8:20
-M. Kapitan-
4. THE WIZARD 7:35
-J. M. Lewis-
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
ADVANCE PROMOTION
NOT FOR SALE
MINGO LEWIS
FLIGHT NEVER ENDING
PC 34260
STEREO
SIDE 2
BL 34260
℗1976 CBS Inc.
1. VISIONS OF ANOTHER TIME 6:30
-J. M. Lewis-C. J. Lewis-
2. TRAPEZOID 4:46
-J. M. Lewis-
3. 'MAGINARY MONSTERS 1:02
-J. M. Lewis-
4. FLIGHT NEVER ENDING 8:30
-J. M. Lewis-
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

DIRECT DISC: MAY 6, 1981

GLEN VELEZ

Bodhran — Irish frame drum
22″ diameter, no jingles, goat skin head.
Doira — Uzbek tambourine
16″ diameter, metal rings on inside of frame, goatskin head.
Kanjira — South Indian tambourine
8″ diameter, lizard skin head.
Pandeiro — Brazil tambourine
left hand modifies pitch in coordination with right hand strokes.
16″ Bell. jewsharp.

CHARLIE MORROW

Ek Tara — India east coast.
17″ one string to 4½″ skin head.
C trumpet, Mexican ocarinas, ship bell, cow bell, police whistle, jewsharp, chanting voice, megaphone and feet.

SPONTANEOUS MUSIC

Dancing and playing
each musician moving between 2 microphones.

Side 5681A 12:20 Side 5681B 10:20

Recorded live at the Record Plant, New York.
Engineer: Jay Messina.
Assistant engineers: Steve Marcantonio, James Ball.
Mastered at The Master Cutting Room by Joe Brescio.
Metal parts and pressing: Europadisk.
Produced by Charlie Morrow

℗ © Other Media (ASCAP)
365 West End Avenue, New York, NY 10024, USA



CHIAROSCURO

WHITE TREES

Mike Santiago Entity

CR-193 A

SIDE ONE

1. FLIGHT OF THE SPARROW - 7:00
2. WILLOWS - 6:57
3. ON THE EDGE - 6:14

All Compositions and Arrangements By
Mike Santiago/Ninobe Music/ASCAP

℗ 1977 Chiaroscuro Records

JAZZ BAND SERIES


CHIAROSCURO
WHITE TREES
Mike Santiago Entity
CR-193 B
SIDE TWO
1. OPHELIA - 6:19
2. RUE VEINE* - 6:23
3. WHITE TREES - 10:22
All Compositions and Arrangements By
Mike Santiago Except * By
Rick Montalbano
All Published by Ninobe Music/ASCAP
℗ 1977 Chiaroscuro Records
JAZZ BAND SERIES


Fantasy
VINCE GUARALDI
"A CHARLIE BROWN CHRISTMAS"
SIDE 1
STEREO
F 8431
(F-2533)
1. O TANNENBAUM 5:03
(arr: Guaraldi) Felfar-BMI
2. WHAT CHILD IS THIS 2:20
(arr: Guaraldi) Felfar-BMI
3. MY LITTLE DRUM 3:15
(Guaraldi) Felfar-BMI
4. LINUS AND LUCY 3:03
(Guaraldi) Felfar-BMI
5. CHRISTMAS TIME IS HERE (Instr.) 6:06
(Guaraldi-Mendelson) Felfar-BMI
FANTASY RECORDS, BERKELEY, CALIFORNIA


Fantasy
VINCE GUARALDI
"A CHARLIE BROWN CHRISTMAS"
SIDE 2
STEREO
F 8431
(F-2534)
1. CHRISTMAS TIME IS HERE (Vocal) 2:44
(Guaraldi-Mendelson) Felfar-BMI
2. SKATING 2:24
(Guaraldi) Felfar-BMI
3. HARK, THE HERALD ANGELS SING (Traditional) 1:55
4. CHRISTMAS IS COMING 3:22
(Guaraldi) Felfar-BMI
5. FOR ELISE (Beethoven) 1:02
6. CHRISTMAS SONG (Torme) 3:15
Edwin H. Morris, Inc. - ASCAP
FANTASY RECORDS, BERKELEY, CALIFORNIA


JAPO
RECORDS
GEMA
ST
33
Side 1
LC 3026
japo records
60 003 ST
FOR ALL IT IS
Phillips/Danielsson/Guy/Jenny-Clarke/Martin
just 8 7:00
whoop 3:50
few too 5:30
la palette 4:00
℗ 1973
KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG! · ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH!


JAPO
RECORDS
GEMA
ST
33
Side 2
LC 3026
japo records
60 003 ST
FOR ALL IT IS
Phillips/Danielsson/Guy/Jenny-Clarke/Martin
y en a 5:43
dribble 7:13
y. m. 4:47
all composed by Barre Phillips
Made in W.-Germany
℗ 1973
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!



Contemporary Music On Record

P. O. Box 9195

Berkeley, California 94719

THE JERRY HAHN QUINTET

All tunes published
by Tradition Music Co.
BMI

LP #7001
Side A
STEREO

"ARA - BE - IN"

1. ARA-BE-IN (J. Hahn)
2. IN THE BREEZE (J. Hahn)

(CH 7001 A)



Contemporary Music On Record

P. O. Box 9195 Berkeley, California 94719

THE JERRY HAHN QUINTET

All tunes published
by Tradition Music Co.
BMI

LP #7001
Side B
STEREO

"ARA - BE - IN"

1. MY LOVE (N. Jewkes)
2. RAGAHANTAR (J. Hahn)
3. DIPPIN' SNUFF (J. Hahn)

(CH 7001 B)


dbx®
ENCODED DISC
USE ONLY WITH dbx DISC DECODER
dbx RECORDING TECHNOLOGY SHOWCASE SERIES
VOLUME 1
Mark Levinson Presents . . .
Stereo RTS-1
33⅓ RPM
1. Jungle Song (Excerpt) Mark Levinson
2. Social (Excerpt from "A Life") B. Elgart
3. Shitsu-Mon F. Foster
4. Penny Lane Lennon/McCartney
Side 1
℗ 1979 dbx, Inc.
Newton, Mass.

dbx®

ENCODED DISC

USE ONLY WITH dbx DISC DECODER

dbx RECORDING TECHNOLOGY SHOWCASE SERIES
VOLUME 1

Mark Levinson Presents . . .

Stereo RTS-1 33⅓ RPM

1.	Partita No.3 in E Major, BWV 1006: Preludio	*J.S. Bach*
2.	Sonata No.49 in E Flat Major (1st Movement)	*J. Haydn*
3.	Art of the Fugue: Contrapunctus XII	*J.S. Bach*
4.	Lord, Let Me Know Mine End	*Greene*

Side 2

℗ 1979 dbx, Inc.
Newton, Mass.


Verve®
Records
BLUES / CARAVAN
BUDDY RICH
1. BLOW'N THE BLUES AWAY—8:33
(Silver)
Ecaroh Publ. Co. - ASCAP
2. BR BLUES—3:07
(Rich)
Buddy Rich Publ. Co.
3. LATE DATE—5:07
(W. Maynard)
Walmay Publ. Co.—BMI
V-8425-A
(VG 130)
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.


Verve®
Records
BLUES / CARAVAN
BUDDY RICH
1. CARAVAN—9:35
(Tizol-Mills-Ellington)
American Academy of Music - ASCAP
2. YOUNG BLOOD—5:54
(Mainieri)
Buddy Rich Publ. Co.
3. I REMEMBER CLIFFORD—5:54
(Golsen)
V-8425-B
(VG 131)
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U. S. A.

RCA VICTOR



JAZZ SUITE ON THE MASS TEXTS

Paul Horn

LPM 3414
(RPRM-5558)

SIDE 1

1—KYRIE
2—INTERLUDIUM
3—GLORIA
4—CREDO
(Lalo Schifrin)

Arranged and conducted
by Lalo Schifrin

MONO DYNAGROOVE

TMK(S)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR



JAZZ SUITE ON THE MASS TEXTS

Paul Horn

LPM 3414
(RPRM-5559)

SIDE 2

1—SANCTUS
2—PRAYER
3—OFFERTORY
4—AGNUS DEI
(Lalo Schifrin)

Arranged and conducted
by Lalo Schifrin

MONO DYNAGROOVE

TMK(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

OH, HOW IT HURTS
BARBARA MASON

ARCTIC

A-LPM-1004

A-LPM-1004 A

J/G

National Dist.
Jamie / Guyden
Dist. Corp

D. J. COPY

NOT FOR SALE

1.	**OH, HOW IT HURTS** B. Mason - B. Broomer	2:49
2.	**POOR GIRL IN TROUBLE** Bishop - Gamble - Mason	3:14
3.	**I NEED LOVE** Bishop - Mason	3:08
4.	**YOU CAN DEPEND ON ME** W. Robinson	2:44
5.	**I DO LOVE YOU** B. Stewart	3:00
6.	**GAME OF LOVE** Bishop - Mason	2:29

ARCTIC RECORD CO., PHILA. PA.

OH, HOW IT HURTS
BARBARA MASON

ARCTIC

A-LPM-1004
A-LPM-1004 B

J/G
National Dist.
Jamie / Guyden
Dist. Corp.

D. J. COPY
NOT FOR SALE

1.	YES, I'M READY B. Mason	3:06
2.	IF YOU DON'T B. Mason	3:08
3.	IS IT ME B. Mason	2:54
4.	FOREVER Holland - Gorman - Dozier	2:35
5.	I DON'T WANT TO LOSE YOU B. Mason - B. Broomer	2:40
6.	FOR YOUR LOVE E. Townsend	2:18

ARCTIC RECORD CO., PHILA. PA.

PROIBIDA A REPRODUÇÃO, EXECUÇÃO, RADIOTELEDIFUSÃO E LOCAÇÃO. – FABRICADO POR DISCOS CBS IND. E COM. LTDA. – AV. PREFEITO SÁ LESSA, 621 – RIO DE JANEIRO – RJ – C.G.C. (MF) 43.203.520/0002-95.
CBS "MASTERWORKS" – MARCAS REG. – IND. BRAS. – SCDP – PF – 004/GB – RESERVADOS OS DIREITOS FONOGRÁFICOS E DA OBRA GRAVADA.

DISCOS CBS

PRESENÇA DE LENY ANDRADE E OS CARIOCAS

LENY ANDRADE

LADO **1**

248.007
1-464099
XMB - 583

℗ 1979
Discos CBS I.C.L.

1. I LOVE YOU, YOU LOVE ME! (60908106) 1:57 (Durval Ferreira) / **2. COISAS DISTANTES** (60908114) 3:02 (João Donato - João Gilberto - Lysias Enio) **3. VAI DE VEZ** (60908122) 2:23 (Roberto Menescal - Lula Freire) / **4. NÓS** (60908130) 3:30 (Johnny Alf) **5. HOMENAGEM A JOÃO GILBERTO - DE CONVERSA EM CONVERSA** (60908149) (Lucio Alves - Haroldo Barbosa) / **TIM TIM POR TIM TIM** (60908157) (Portinho - W. Falcão) / **EU QUERO UM SAMBA** (60908165) 3:13 (Haroldo Barbosa - Janet de Almeida) / **6. HISTORINHA DA BOSSA** (60908173) (Eumir Deodato - Atahyde)

PROIBIDA A REPRODUÇÃO, EXECUÇÃO, RADIOTELEDIFUSÃO E LOCAÇÃO. – FABRICADO POR DISCOS CBS IND. E COM. LTDA. – AV. PREFEITO SÁ LESSA, 621 – RIO DE JANEIRO – RJ – C.G.C. (MF) 43.203.520/0002-95.
CBS "MASTERWORKS" – MARCAS REG. – IND. BRAS. – SCDP – PF – 004/GB – RESERVADOS OS DIREITOS FONOGRÁFICOS E DA OBRA GRAVADA.

DISCOS CBS

PRESENÇA DE LENY ANDRADE E OS CARIOCAS

LENY ANDRADE

LADO 2

248.007
1-464099
XMB - 584

℗ 1979
Discos CBS I.C.L.

1. **HOMENAGEM AO MALANDRO** (60908181) 2:53 (Chico Buarque de Hollanda)
2. **CONSIDERANDO** (60908190) 3:23 (Edu Lobo - Capinan) / 3. **MEU CANÁRIO VIZINHO AZUL** (60908203) 3:03 (Toninho Horta)
4. **REGISTRO** (60908211) 2:33 (Durval Ferreira - Marcelo Silva)
5. **SAMBA NASCIMENTO VIDA E MORTE** (60908220) 2:54 (Roberto Menescal - Silvio Cezar)

PROIBIDA A REPRODUÇÃO, EXECUÇÃO, RADIOTELEDIFUSÃO E LOCAÇÃO. – FABRICADO POR DISCOS CBS IND. E COM. LTDA. – AV. PREFEITO SÁ LESSA, 621 – RIO DE JANEIRO – RJ – C.G.C. (MF) 43.203.520/0002-95.
CBS "MASTERWORKS" – MARCAS REG. – IND. BRAS. – SCDP – PF – 004/GB – RESERVADOS OS DIREITOS FONOGRÁFICOS E DA OBRA GRAVADA.

DISCOS CBS

PRESENÇA DE
LENY ANDRADE E OS CARIOCAS
OS CARIOCAS

LADO **1**

248.008
1-464099
XSB - 2208

1. **VALSA DE UMA CIDADE** (60290730) 2:51
(Ismael Netto - Antonio Maria)
2. **SE ALGUÉM DISSER** (63678969) 2:04
(Reynaldo Dias Leme - Ismael Netto)
3. **MADRUGADA 3:05** (63678950) 2:43 (Ismael Netto - Antonio Maria - Reynaldo Dias Leme)
4. **DISSE O QUE EU QUERIA** (63678942) 2:10
(Ismael Netto - Antonio Maria)
5. **ME DÁ, ME DÁ** (63678934) 2:08
(Claudionor Santos - Ismael Netto)
6. **CANÇÃO DA VOLTA** (63678926) 4:05 (Ismael Netto - Antonio Maria)

PROIBIDA A REPRODUÇÃO, EXECUÇÃO, RADIOTELEDIFUSÃO E LOCAÇÃO. – FABRICADO POR DISCOS CBS IND. E COM. LTDA. – AV. PREFEITO SÁ LESSA, 621 – RIO DE JANEIRO – RJ – C.G.C. (MF) 43.203.520/0002-95.
CBS "MASTERWORKS" – MARCAS REG. – IND. BRAS. – SCDP – PF – 004/GB – RESERVADOS OS DIREITOS FONOGRÁFICOS E DA OBRA GRAVADA.

CBS

DISCOS CBS

PRESENÇA DE
LENY ANDRADE E OS CARIOCAS
OS CARIOCAS

LADO 2

248.008
1-464099
XSB - 2209

1. **CHEGA DE SAUDADE** (60634596) 2:37 (Antonio Carlos Jobim - Vinicius de Moraes) / 2. **MENINA FEIA** (61545805) 2:30 (Oscar Castro Neves - Luvercy Fiorini)
3. **É GOSTOSO BEIJAR** (63678918) 2:16 (Severino Filho - Alberto Paz) / 4. **VEM P'RA BATUCADA** (63678900) 2:48 (Severino Filho - Alberto Paz)
5. **SE TEUS OLHOS DISSESSEM** (63678896) 2:13 (Ismael Netto - Jairo Argileu)
6. **SEU NOME NÃO É MARIA** (63678888) 3:33 (Nestor de Holanda - Ismael Netto)


Capitol
REG. U.S. PAT. OFF.
RECORDS
WILD STEREO DRUMS
STEREO
ST-1553
(STI-1553)
I
1. TRI-FI DRUMS (Billy May) (BMI-6:37)
(Bill Holman)
2. BANGKOK BEAT
(Pepe Dominguin) (BMI-3:04)
(Bobby Black)
3. BLUE RUMBA
(Pepe Dominguin) (BMI-3:04)
(Bobby Black)
4. DRUMMER BOYS
(The Drum Brigade) (ASCAP-4:15)
(Leo Arnaud)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. • MARCA REG. • U.S. PAT. NO 2,631,859


Capitol
REG. U.S. PAT. OFF.
RECORDS
WILD STEREO DRUMS
STEREO
ST-1553
(ST2-1553)
2
1. TING TING TING (Les Baxter) (ASCAP-2:58)
(Les Baxter)
2. UNCLE TOM TOM (Les Baxter) (BMI-5:00)
(Dave Dexter, Jr.)
3. ROCKET RACKET (Dick Harrell)
(BMI-2:51)
(Harrell-Harte-Ralke)
4. BONGO BASH (Pepe Dominguin)
(BMI-2:59) (Bobby Black)
5. DRIVIN' AROUND THE BLOCK
(Dick Harrell)
(Harrell-Harte-Ralke)
MFD BY CAPITOL RECORDS, INC. U.S.A.
MARCA REG. U.S. PAT. NO 2,631,859

THEY CAN'T TAKE THAT AWAY FROM ME (1937) – 3:11
(George & Ira Gershwin)
SWING, BROTHER, SWING (1937) – 1:43
(Bishop/Williams/Raymond)

BILLIE HOLIDAY
SINGS THE
BLUES

SPC 3335-A



SIDE 1

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

DO NOTHING 'TILL YOU HEAR FROM ME (1944) – 3:26
(Russell/Ellington)
I COVER THE WATERFRONT (1945) – 3:26
(Green/Heyman)
LOVER COME BACK TO ME (1953) – 1:49
(Hammerstein/Romberg)

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.

MY MAN (1955) — 2:55
(Yvain/Pollock/Wilmetz/Charles)
THEM THERE EYES (1955) — 1:49
(Pinkard/Tauber/Tracy)

BILLIE HOLIDAY
SINGS THE
BLUES

SPC 3335-B



SIDE 2

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

LOVER MAN (1955) — 2:35
(Davis/Ramirez/Sherman)
DON'T EXPLAIN (1958) — 2:49
(Holiday/Herzog)

A product of Pickwick International, Inc. Woodbury, N.Y. Printed in U.S.A.


Capitol
RECORDS
A TOUCH OF TODAY
NANCY WILSON
STEREO
ST-2495
(STI-2495)
1
1. YOU'VE GOT YOUR TROUBLES
(ASCAP-2:26) (Greenaway-Cook)
2. AND I LOVE HIM (BMI-2:20)
(John Lennon-Paul McCartney)
3. UPTIGHT (EVERYTHING'S ALRIGHT)
(BMI-1:57) (Moy-Wonder-Cosby)
4. HAVE A HEART (ASCAP-2:27)
(Gene Di Novi-Johnny Mercer)
5. BEFORE THE RAIN (ASCAP-2:12)
(Raney-Yellin-Racmicheal)
6. THE SHADOW OF YOUR SMILE
(ASCAP-2:00)
(Love Theme from "The Sandpiper")
(Paul Francis Webster-Johnny Mandel)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. • MARCA REG. • U.S. PAT. NO. 2,631,859


Capitol
REG. U.S. PAT. OFF.
RECORDS
A TOUCH OF TODAY
NANCY WILSON
STEREO
ST-2495
(ST2-2495)
2
1. CALL ME (BMI-2:15)
(Tony Hatch)
2. YESTERDAY (BMI-2:05)
(John Lennon-Paul McCartney)
3. WASN'T IT WONDERFUL (ASCAP-1:58)
(Eddie Polka-George Wile)
4. YOU'RE GONNA HEAR FROM ME
(ASCAP-2:44)
(Dory Previn-Andre Previn)
5. NO ONE ELSE BUT YOU (ASCAP-2:10)
(Walter-Delmin-Altman)
6. GOIN' OUT OF MY HEAD (BMI-2:05)
(Teddy Randazzo-Bobby Weinstein)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. • MARCA REG. • U.S. PAT. NO. 2,631,858

HUBERT LAWS:
CRYING SONG

CTI RECORDS

CTI 6000
(CT 1002 A)
STEREO

1. LA JEAN (John Christopher)
   Press Music/BMI 2:30
2. LOVE IS BLUE/SING A RAINBOW
   (Popp, Blackburn, Cour) - Croma Music Co. Inc./ASCAP
   (Arthur Hamilton) - Mark VII Music/ASCAP 3:20
3. CRYING SONG (from the motion picture "More")
   (R. Waters) TRO.Hampshire House Publ.
   Corp./ASCAP 4:50
4. LISTEN TO THE BAND (Mike Nesmith)
   Screen Gems–Columbia Music/BMI 3:20
5. I'VE GOTTA GET A MESSAGE TO YOU
   (Barry, Robin and Maurice Gibb)
   Casserole Music Corp./BMI 3:05

This Album Previously
Released As CTI 1002

HUBERT LAWS:
CRYING SONG

CTI RECORDS

CTI 6000
(CT 1002 B)
STEREO

1. FEELIN' ALRIGHT? (D. Mason)
   Irving Music Inc./BMI 2:30
2. CYMBALINE (from the motion picture "More")
   (R. Waters) TRO.Hampshire House Publ.
   Corp./ASCAP 3:55
3. HOW LONG WILL IT BE? (Hubert Laws)
   Hulaws Publ. Corp./BMI 5:50
4. LET IT BE (Lennon/McCartney)
   Maclen Music/BMI 3:30

This Album Previously
Released As CTI 1002


COLUMBIA
MILES DAVIS
BITCHES BREW
PG 26
CS 9995
STEREO
SIDE 1
XSM 152412
PHARAOH'S DANCE 20:07
-J. Zawinul-
MARCAS REG. PRINTED IN


COLUMBIA
MILES DAVIS
BITCHES BREW
PG 26
CS 9995
STEREO
SIDE 2
XSM 152413
BITCHES BREW 27:00
-M. Davis-
MARCAS REG. PRINTED


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
MILES DAVIS
BITCHES BREW
PG 26
CS 9996
STEREO
SIDE 1
XSM 152414
1. SPANISH KEY 17:30
-M. Davis-
2. JOHN McLAUGHLIN 4:23
-M. Davis-
℗ "COLUMBIA", ® MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
MILES DAVIS
BITCHES BREW
PG 26
CS 9996
STEREO
SIDE 2
XSM 152415
1. MILES RUNS THE VOODOO DOWN 14:03
-M. Davis-
2. SANCTUARY 10:54
-W. Shorter -
"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

Direct Metal ®
DMM
Mastering
® TELDEC

enja 5035
RECORDS

FRANCO AMBROSETTI / Movies

CMRRA
DIGITAL
/ 33 M
76.44746-01-1

SIDE I
Stereo

Franco Ambrosetti tp, flgh, John Scofield g, Geri Allen p, synth,
Michael Formanek b, Daniel Humair dr, Jerry Gonzalez perc

Summertime 6:35
by George Gershwin

Yellow Submarine 8:35
by Lennon - McCartney

Chan's Song (Never Said) 6:25
by Hancock - Wonder

That Old Black Magic 3:00
by Arlen - Mercer

made in Canada

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED
UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

33

Direct Metal
DMM
Mastering
® TELDEC

enja 5035
RECORDS

FRANCO AMBROSETTI / Movies

DIGITAL
/ 33 M
76.44746-01-2

SIDE II
Stereo

Franco Ambrosetti tp, flgh, John Scofield g, Geri Allen p, synth,
Michael Formanek b, Daniel Humair dr, Jerry Gonzalez perc

Good Morning Heartache 8:21
by Fisher - Drake - Higgenbotham

The Magnificent Seven 8:07
by Elmer Bernstein, Publxx

Falling In Love Again 4:04
by Y.F. Hollaender

Be a Brave Utopist 4:52
by Franco Ambrosetti, Publ. Enja

made in Canada

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED
UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

HALL HIGH

JAZZ TOUR '75

with the

HALL CONCERT JAZZ BAND & SINGERS

William Stanley - Director

STEREO

LPH-1975

(LPH-1975-A)

SIDE 1

1. SKINTONE (Les Hooper) - 2:24
   Mark Zyskowski-drums
2. 'ROUND MIDNIGHT (Monk, arr. Paich) - 4:14
   Karen Bell-vocalist, Jon Levin-horn
3. CHICKENSCRATCH (Les Hooper) - 3:22
   Gino Vasquez-trombone, Ray Poulin-guitar
4. WHAT THE WORLD NEEDS NOW - 3:20
   (Bacharach, arr. Shahverdian) Jazz Singers
5. DO YOU DIG IT, MAN? (Conrad Johnson) - 3:19
   Bob Saltzman-tenor, Ray Poulin-guitar,
   Andy Goldenberg-trumpet
6. SUNNY (arr. Florence) - 5:05
   Gino Vasquez-trombone

HALL HIGH

JAZZ TOUR '75

with the

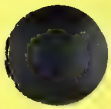
HALL CONCERT JAZZ BAND & SINGERS

William Stanley - Director

STEREO

LPH-1975

(LPH-1975-B)



SIDE 2

1. HIT THE ROAD JACK (Mayfield, Butler) - 2:12
   Karen Bell-vocalist, Bernie Purdie-drums
2. ALONE AGAIN NATURALLY - 7:05
   (O'Sullivan, arr. Broadbent)
   Gino Vasquez-trombone, Bob Feiner-tenor
3. THE WALLS OF JERICO - 5:28
   (Tommy Newsom) Andy Goldenberg-trumpet
4. BACHARACH MEDLEY - 3:14
   (Bacharach, arr. Shahverdian) Jazz Singers
5. BIG BAD CHAD (John Prince) - 3:32
   Cindy Lebowitz-flute, Alan Wasserman-alto


ZEIDA
ARPA TROPICAL
ALFREDO ROLANDO ORTIZ
LADO 1
29820172
29800425
EL MANICERO (Rumba) Moisés Simmons
VEREDA TROPICAL (Bolero) Gonzalo Curiel
MOSAICO DE ANIBAL ANGEL
Isla de San Andrés
Color de Arena — El Gordo
MARIA ELENA (Bolero) Lorenzo Barcelata
CANCION DE ORFEO (Bolero) M. Montes
BAIAO DEL ARRA (Baión) D. R. de A.
PROHIBIDA SU REPRODUCCION, EJECUCION PUBLICA Y RADIODIFUSION. HECHO EN COLOMBIA POR CODISCOS S.A.

ZEIDA

ARPA TROPICAL

ALFREDO ROLANDO ORTIZ

LADO 2

29820172

29800426

PIEL CANELA (Bolero Cha Cha) Bobby Capó
PARA VIGO ME VOY (Rumba) Ernesto Lecuona
MOSAICO EN ARPA
Cachito (C. Velásquez)
Son de Almendra (A. Valdez)
La Comparsa (El Lecuona)
LAGRIMAS NEGRAS (Bol. Mambo) Miguel Matamoros
EL CIGARRON (Orquídea) Hugo Blanco
NAVIDAD NEGRA (Cumbia) José Barros

PROHIBIDA SU REPRODUCCION, EJECUCION PUBLICA Y RADIODIFUSION. HECHO EN COLOMBIA POR CODISCOS S.A.

Side 1 Stereo

RVL-8502 (SDC-3)①
(JPL1-1078) JASRAC

RCA

<DIRECT CUTTING>

Warren Smith & Masami Nakagawa

45 rpm

Kaikō (M. Nakagawa)

Warren Smith (perc.)

Masami Nakagawa (fl.)

℗ '77 RCA RECORDS

MANUFACTURED BY RVC CORPORATION, TOKYO, JAPAN. ALL RIGHTS RESERVED.
COPYING PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
TM(S) ® REG MARCA (S) REGISTRADA(S) USED BY AUTHORITY OF RCA CORPORATION.

Side 2 Stereo

RVL-8502 (SDC-4)①
(JPL1-1078)

RCA

<DIRECT CUTTING>

Warren Smith & Masami Nakagawa

45 rpm

Saiun(M. Nakagawa)

Warren Smith (perc.)

Masami Nakagawa (picc. alt fl. bass fl.)

℗ '77 RCA RECORDS

MANUFACTURED BY RVC CORPORATION, TOKYO, JAPAN. ALL RIGHTS RESERVED.
COPYING PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
TM(S) ® REG MARCA (S) REGISTRADA(S) USED BY AUTHORITY OF RCA CORPORATION.


VANGUARD
ANOTHER KIND OF SPACE
FLYING ISLAND
VSD 79368-A
Side One
1. STAR DANCE 5:18
2. DANDELION WINE 2:38
3. HUH! 4:22
4. THE WHOLE FAMILY WOULD LIKE THIS 6:58
5. RADIANT POINT 3:44
All titles by Jeffrey S. Bova; Ryerson Music Publ., Inc./Five Sisters Music, Inc./BMI
Produced by Ed Bland
℗ 1976 Vanguard Recording Society, Inc.
Recorded in U.S.A.
RECORDINGS FOR THE CONNOISSEUR
WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.


VANGUARD
ANOTHER KIND OF SPACE
FLYING ISLAND
VSD 79368-B
Side Two
1. ISOLATION (Ray Smith) 7:26
2. THROUGH THE FOUR DOORS (Jeffrey S. Bova) 5:39
3. THE VISION AND THE VOICE 9:21
Part I - The Vision (Ray Smith)
Part II - The Voice (Jeffrey S. Bova)
All titles Ryerson Music Publ., Inc./
Five Sisters Music, Inc./BMI
Produced by Ed Bland
℗ 1976 Vanguard Recording
Society, Inc.
Recorded in U.S.A.
RECORDINGS FOR THE CONNOISSEUR
WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

NATIVE LAND
this is my home

Side A

Walking on Water	6:46
This Is My Home	4:32
Fish Out Of Water	6:42
Let The Love Stay	7:31

©Joel Harrison, 1985
Unauthorized duplication is illegal.

Native Land
This Is My Home



Muse/Art Records 20 Hollenbeck Avenue, Dept. G, Box 628 Great Barrington, MA 01230

Muse/Art Records 20 Hollenbeck Avenue, Dept. G, Box 628 Great Barrington, MA 01230

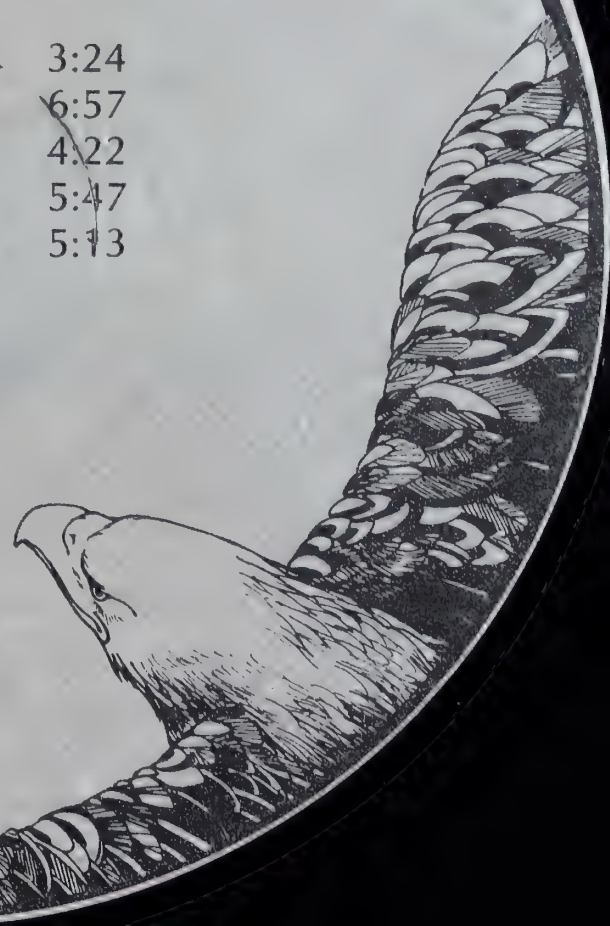
NATIVE LAND
this is my home

Side B

Traditional (W. Africa)	3:24
Yellow Thunder	6:57
Eagle Inside	4:22
Look Back	5:47
The True West	5:13

©Joel Harrison, 1985
Unauthorized duplication is illegal.

Native Land
This Is My Home





Ameraba Records

EDDIE "THE SHEIK" KOCHAK with HAKKI OBADIA
STRICTLY BELLY DANCING - VOL. 5

AM 2502-A

Stereo
33⅓ RPM
SIDE A

FULL DANCE ROUTINE

1. Dance "Ramza"-4/4 Tempo–2:15
2. Dance "Selma"-Rhumba (Veil Work)–3:30
3. Dance "Nazira"-2/4 Tempo–2:15
4. Dance "Najla"-Chiftitelle–4:35
5. Dance "Afifi" (Beledi)–4:10
6. Drum Khalleel-Solo-Different Tempos–4:10
7. Dance "Amina"-2/4 Tempo–1:50

Total Time: 19:00

All Songs Published by Edward B. Marks Music Corp.-Meled Music Corp.-BMI—Produced & Arranged by Eddie Kochak & Hakki Obadia
All Songs written by Kochak-Obadia

℗ 1977 West End Music Industries, Inc.
ALL RIGHTS RESERVED

A PRODUCT OF WEST END MUSIC INDUSTRIES, INC., 250 WEST 57TH STREET, N.Y., N.Y. 10019


Ameraba
Records
EDDIE "THE SHEIK" KOCHAK
with HAKKI OBADIA
STRICTLY BELLY DANCING VOL. 5
EDWARD B. MARKS MUSIC CORP./
MELED MUSIC CORP.-BMI
ALL SONGS WRITTEN BY
KOCHAK-OBADIA
PRODUCED & ARRANGED BY
KOCHAK & OBADIA
℗1977 WEST END MUSIC
INDUSTRIES, INC.
ALL RIGHTS RESERVED
STEREO
33 1/3 RPM
AM 2502
SIDE B
FOR PRACTICE AND CLASSROOM USE
1. Dance "Abla"-2/4 2:30
2. Slow Kashlimar "Mlebbas"-9/8 Araby 2:25
3. Kashlimar "nwar"-9/8 Turkish 3:10
4. Dance "Didi"-Beledi-4/4 2:45
5. Dance "Ill Hilween"-6/8 Tempo 2:45
6. Dance "Asallia"-3 violins (Chifti) 5:00
7. Mazin Hamdan-Oud Taksimia (improvisation) floor work-no rhythm-hand and arm movements 2:35
8. "Drumlizia" - Hanna (varied rhythmic patterns) 1:45
Total Time
23:38
A PRODUCT OF WEST END MUSIC INDUSTRIES, INC. 254 WEST 54TH STREET, N.Y., N.Y. 10019

Orion

HIGH FIDELITY RECORDS

JAZZ IS NOW

THE JOHNNY FRIGO SEXTET

LP110
Monaural
SIDE 1

33 1/3 Microgroove
Made in USA

BAND 1	BIRMINGHAM (FRIGO)	2:06
BAND 2	BIG NOISE FROM WINNETKA (HAGGART-BAUDUC-RODIN-CROSBY)	1:50
BAND 3	INSENSATIVE (JOBIM)	2:10
BAND 4	OPEN A NEW WINDOW (HERMAN)	2:03
BAND 5	MERRY GO ROCK (FRIGO)	1:43

ALBUM UNDER THE DIRECTION OF
GUS GIORDANO


Orion
HIGH FIDELITY RECORDS
JAZZ IS NOW
THE JOHNNY FRIGO SEXTET
LP110
Monaural
SIDE 2
33 1/3 Microgroove
Made in USA
BAND 1 GAZEBO (FRIGO) 2:05
BAND 2 THE SIT IN (FRIGO) 2:05
BAND 3 SOME OF THESE DAYS (BROOKS) 1:54
BAND 4 BLUE FRINGE (FRIBERG) 2:06
BAND 5 YE OLD JAZZ (FRIGO) 1:54
ALBUM UNDER THE DIRECTION OF GUS GIORDANO


ANVIL
RECORDS
JAZZ ROCK SYMPOSIUM
SIDE 1
ANVIL 1002
1. 888 1:57 ascap
(J. Renzetti)
2. SOUNDS OF SILENCE 2:50 bmi
(P. Simon)
3. HELLO, I LOVE YOU 3:10 ascap
(The Doors)
4. RUBY TUESDAY 2:53 bmi
(M. Jagger-K. Richard)
5. PROUD MARY 2:48 bmi
(J. C. Fogerty)
Arranged and Produced by
Joe Renzetti
A product of the Wes Farrell Organization
Distributed by JANUS RECORDS, New York, New York


ANVIL RECORDS
JAZZ ROCK SYMPOSIUM
SIDE 2
ANVIL 1002
1. TOUCH ME 3:20 ascap
(The Doors)
2. WITH A LITTLE HELP FROM MY FRIENDS 2:52 bmi
(Lennon-McCartney)
3. SUNSHINE SUPERMAN 3:08 bmi
(D. Leitch)
4. A SILLY SMILE 2:48 ascap
(J. Renzetti)
5. SUNSHINE OF YOUR LOVE 2:43 bmi
(J. Bruce-P. Brown-E. Clapton)
Arranged and Produced by
Joe Renzetti
A product of the Wes Farrell Organization
Distributed by JANUS RECORDS, New York, New York



Flying Dutchman

GIL SCOTT-HERON
SMALL TALK AT 125TH & LENOX, Part I

a. Introduction 0:31
The Revolution Will Not Be Televised 2:46

FD 10131
STEREO

SIDE ONE

b. Omen 1:45
c. Brother 2:35
d. Comment #1 4:26
e. Small Talk at 125th & Lenox 1:20
f. The Subject Was Faggots 3:10
g. Evolution (And Flashback) 3:20

Poems written by: Gil Scott-Heron-
Copyright 1970 Gil Scott-Heron
Produced by: BOB THIELE

DIST. BY ATCO, DIV. OF ATLANTIC RECORDING CORP., 1841 B'WAY, N.Y., N.Y.

(ST-FD-10131A PR)



Flying Dutchman

GIL SCOTT-HERON
SMALL TALK AT 125TH & LENOX, Part II

a. Plastic Pattern People 2:50
b. Whitey On The Moon 1:57

FD 10131
STEREO

SIDE TWO

*c. The Vulture
d. Enough Total Time 8:37
e. Paint It Black 0:30
*f. Who'll Pay Reparations On My Soul? 4:20
*g. Everyday 4:20

Poems written by: Gil Scott-Heron-
Copyright 1970 Gil Scott-Heron
* Words & Music by: Gil Scott-Heron
* Music Published by: Bob Thiele Music, Ltd. ASCAP
Produced by: BOB THIELE

DIST. BY ATCO, DIV. OF ATLANTIC RECORDING CORP., 1841 B'WAY, N.Y., N.Y.

(ST-FD-10131B PR)

BOB JAMES
ONE



CTI RECORDS
A DIVISION OF
CREED TAYLOR, INC.
1 ROCKEFELLER PLAZA
NEW YORK, N.Y.
10020

CTI 6043
RVG 87703 A
STEREO

1. **VALLEY OF THE SHADOWS 9:42**
   Bob James
   Three Brothers Music, Inc./
   Trunk Music/ASCAP
2. **IN THE GARDEN 3:06**
   (based on Pachelbel's "Canon In D")
   arranged and adapted by Bob James
   Three Brothers Music, Inc./ASCAP
3. **SOULERO 3:22**
   Bob James
   Three Brothers Music, Inc./
   Trunk Music/ASCAP

℗ 1974, Creed Taylor, Inc.

BOB JAMES
ONE



CTI RECORDS
A DIVISION OF
CREED TAYLOR, INC.
1 ROCKEFELLER PLAZA
NEW YORK, N.Y.
10020

CTI 6043
RVG 87703 B
STEREO

1. **NIGHT ON BALD MOUNTAIN 5:51**
   Modeste Moussorgsky
   arranged and adapted by Bob James
   Three Brothers Music, Inc./ASCAP
2. **FEEL LIKE MAKING LOVE 6:40**
   Gene McDaniels
   Lonport Music Corp./BMI
3. **NAUTILUS 5:08**
   Bob James
   Three Brothers Music, Inc./
   Trunk Music/ASCAP

℗ 1974, Creed Taylor, Inc.


Churchill Records Ltd.
LES HOOPER
HOOPLA
PROMOTION COPY
NOT FOR SALE
SIDE 1
CR 67235-A
STEREO
1. LADY OF THE NIGHT
2. TURKEY TROT
3. DEE BEE
4. HOOPLA
ALL MUSIC BY LES HOOPER
EXCEPT "DEE BEE" AND "HOOPLA"
BY DAVE BORUFF
Churchill Music, BMI
2600 RIVER ROAD DES PLAINES, ILL. 60018 (312) 298 5353


Churchill Records Ltd.
LES HOOPER
HOOPLA
PROMOTION COPY
NOT FOR SALE
SIDE 2
CR 67235-B
STEREO
1. ONE POTATO TWO POTATO
2. PLOD POWER
3. BOOGIE BOP SHUFFLE
4. VAMP
ALL MUSIC BY LES HOOPER
Churchill Music, BMI
2600 RIVER ROAD DES PLAINES, ILL. 60018 (312)298 5353



REGENERATION STANLEY COWELL

SES 19765

ST 33⅓

℗1976

SIDE A

1. TRYING TO FIND A WAY 3:49
(Cowell-McLaughlin) Stanco Publishing-BMI
2. THE GEMBHRE 4:30
(Billy Higgins) Inja Music-BMI
3. SHIMMY SHEWOBBLE 4:00
(Marion Brown) Nia Publishing-ASCAP
4. PARLOUR BLUES 5:00
(Cowell-Wanzandae) Stanco Publishing-BMI

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED. UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED. MADE BY STRATA-EAST RECORDS INC. U.S.A.



REGENERATION STANLEY COWELL

SES 19765

ST 33⅓

℗1976/1997

SIDE B

1. THANK YOU MY PEOPLE 8:30
(Cowell-Kanonu) Stanco Publishing-BMI
2. TRAVELIN' MAN 4:00
(Cowell-Fowlkes) Stanco Publishing-BMI
3. LULLABYE 5:45
(Cowell-Venable-McLaughlin) Stanco Publishing-BMI

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED. UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED. MADE BY STRATA-EAST RECORDS INC. U.S.A.



Androids

Robert Rockwell III

Stereo
33 1/3 rpm

Side One
S80-641-3308S-A
(22730)

ALL OF US (Todos Nosotros)

Rockwell

ON THE EDGE

Rockwell



Androids

Robert Rockwell III

Stereo
33 1/3 rpm

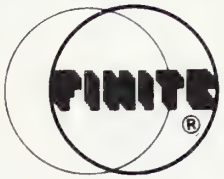
Side Two
S80-641-3308S-B
(22730)

ANDROIDS
Rockwell

ELVIN'S WALTZ
Rockwell

PENTANDRIA
Rockwell

Finite Records



℗1976

TRAVELING
with the John Lewis Sound

33⅓

Side 1

SUITE:
Uptown — 125th Street
Midtown — 42nd Street
Downtown — Wall Street
(18:10)

All selections BMI by John Lewis
Cosmic Twins Publishing

Produced by John Lewis

A Product of Finite Records, Inc. N.Y.C. 10010

STEREO FIN-1976-1

Finite Records



℗1976

TRAVELING
with the John Lewis Sound

33⅓

Side 2

SUITE:

Early Morning — Westside
Midday — North & South
Evening — Eastside
(11:10)

All selections BMI by John Lewis
Cosmic Twins Publishing
Produced by John Lewis

A Product of Finite Records, Inc. NYC 10010

STEREO FIN-1976-1

COLUMBIA

HEY! LET'S PARTY
MONGO SANTAMARIA

CS 9273
NONBREAKABLE

SIDE 1
XSM 112494

1. *WALK ON BY -H. David - B. Bacharach-
2. I GOT YOU (I Feel Good) -J. Brown-
3. IN THE MOOD -J. Garland-
4. *BAILA DANCE -R. Grant-
5. LOUIE, LOUIE -R. Berry-

Arranged by Robert Mersey
*Arranged by Marty Sheller

"360 SOUND" STEREO "360 SOUND"

®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

HEY! LET'S PARTY
MONGO SANTAMARIA

CS 9273
NONBREAKABLE

SIDE 2
XSM 112495

1. (I Can't Get No) SATISFACTION
   -M. Jagger - K. Richard-
2. HEY! -R. Mersey-
3. *CALL ME -T. Hatch-
4. EL BIKINI -R. Mersey-
5. SHOTGUN -A. DeWalt-

Arranged by Robert Mersey
*Arranged by Marty Sheller

"360 SOUND" STEREO "360 SOUND"

®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

Side 1 Stereo

RVL-8501 (SDC-1)①
(JPL1-1077)

RCA

<DIRECT CUTTING>

Warren Smith & Toki

45 rpm

Duologue(H. Toki)

Warren Smith (ds)

Toki (a. sax)

℗ '77 RCA RECORDS

MANUFACTURED BY RvC CORPORATION, TOKYO, JAPAN. ALL RIGHTS RESERVED.
COPYING PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
TM(S) ® REG MARCA (S) REGISTRADA(S) USED BY AUTHORITY OF RCA CORPORATION.


Side 2 Stereo
RVL-8501 (SDC-2)①
(JPL1-1077)
JASRAC
<DIRECT CUTTING>
Warren Smith & Toki
45 rpm
RCA
Heritage(H. Toki)
Warren Smith (ds)
Toki (S. Sax)
℗ '77 RCA RECORDS
MANUFACTURED BY RVC CORPORATION, TOKYO, JAPAN. ALL RIGHTS RESERVED.
COPYING PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
TM(S) ®REG MARCA (S) REGISTRADA(S) USED BY AUTHORITY OF RCA CORPORATION.


Side 1 Stereo
RDC-3 (BHX-1-A)②
(JPL1-1028)
RCA
Trackin'
(トラッキン／ルー・タバキン)
Lew Tabackin
45 rpm
1. I'm All Smiles(from the Broadway Musical "The Yearling")
(Herbert Martin-Michael Leonard)
2. Cotton Tail(Duke Ellington)
Recorded live from the Studio directly to the master disc
℗ '77 RCA RECORDS
MANUFACTURED BY RVC CORPORATION, TOKYO, JAPAN. ALL RIGHTS RESERVED.
COPYING PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
TM(S) ®REG MARCA (S) REGISTRADA(S) USED BY AUTHORITY OF RCA CORPORATION.


Side 2 Stereo
RDC-3 (BHX-1-B)②
(JPL1-1028)
Trackin'
(トラッキン／ルー・タバキン)
Lew Tabackin
45 rpm
RCA
1. Trackin' (Lew Tabackin)
2. Summertime
(Dubose Heyward-George Gershwin)
Recorded live from the Studio directly
to the master disc
℗ '77 RCA RECORDS
MANUFACTURED BY RVC CORPORATION, TOKYO, JAPAN. ALL RIGHTS RESERVED.
COPYING PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
TM(S) ® REG MARCA (S) REGISTRADA(S) USED BY AUTHORITY OF RCA CORPORATION.

ONE WORLD

1. COULDN'T LOVE YOU MORE 3:04
2. CERTAIN SURPRISE 3:51
3. DANCING 3:53
4. SMALL HOURS 8:37

ALL SONGS COMPOSED BY JOHN MARTYN
PRODUCED BY: CHRIS BLACKWELL
PUBLISHED BY: © 1978 ISLAND MUSIC (BMI)

JOHN
MARTYN

STEREO
ILPS 9492-A
© ℗ 1977 Island
Records Ltd.

ISLAND

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED

ONE WORLD

1. DEALER 4:56
2. ONE WORLD 4:01
3. SMILING STRANGER 3:29
4. BIG MUFF* 6:12

ALL SONGS COMPOSED BY JOHN MARTYN
EXCEPT* JOHN MARTYN AND LEE PERRY
PRODUCED BY: CHRIS BLACKWELL
PUBLISHED BY: © 1978 ISLAND MUSIC (BMI)

JOHN
MARTYN

STEREO
ILPS 9492-B
© ℗ 1977 Island
Records Ltd.

ISLAND

UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



WHERE DO I GO FROM HERE VOL 2

33 1/3 RPM
Side 1

National Version

1.	Medium Rock	:60
2.	Medium Rock	:30
3.	Soul	:60
4.	Soul	:30
5.	Folk Rock	:60
6.	Folk Rock	:30
7.	Brass Rock	:60
8.	Brass Rock	:30
9.	Country & Western	:60
10.	Country & Western	:30
11.	"Where Do I Go From Here"	3:00

71975



WHERE DO I GO FROM HERE VOL 2

33 1/3 RPM
Side 2



Local Version

1.	Medium Rock	:60
2.	Medium Rock	:30
3.	Soul	:60
4.	Soul	:30
5.	Folk Rock	:60
6.	Folk Rock	:30
7.	Country & Western	:60
8.	Country & Western	:30

Instrumental Version

1.	Latin Ritmo Ochoa	:60
2.	Latin Ritmo Ochoa	:30
3.	Latin Gourdiente	:60
4.	Latin Gourdiente	:30
5.	Medium Rock	:30
6.	Folk Rock	:30
7.	Soul	:30
8.	Country & Western	:30

71975


Capitol
REG. U.S. PAT. OFF.
RECORDS
SOFTLY!
WANDA de SAH
T-2325
(TI-2325)
1. HO BA LA LA (BMI-2:25) (Norman Gimbel-Joan Gilberto)
2. SWEET HAPPY LIFE (Samba De Orfeu) (ASCAP 2:32)
(Luis Bonfa-Norman Gimbel)
3. QUIET NIGHTS (Corcovado) (BMI-2:05)
(Jobim-Kaye-Lees)
4. ARUANDA (BMI-1:50) (Carlos Lyra-Geraldo Vandre)
5. THE DREAMER (BMI-2:37)
(Antonio Carlos Jobim-Gene Lees)
6. SO DANCO SAMBA (Jazz 'n' Samba) (BMI-2:14)
From the film "Copacabana Palace"
(Antonio Carlos Jobim-Vinicius De Moraes)
Orchestra Arranged And Conducted
by Jack Marshall
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. MARCA REG. • U.S. PAT. NO. 2,631,859


Capitol
REG. U.S. PAT. OFF.
RECORDS
SOFTLY!
WANDA de SAH
T-2325
(T2-2325)
2
1. ONCE I LOVED (ASCAP-2:09)
(Jobim-De Moraes-Gilbert)
2. WHO KNOWS (ASCAP-1:43)
(Marnay-Magenta-Segal)
3. TEM DO (ASCAP-1:50)
(Baden Powell-Vinicius De Moraes)
4. WITH FEELING (ASCAP-2:13)
(Bart Howard-Marvin Fisher)
5. AGUA DE BEBER (ASCAP-2:07)
(Gimbel-Jobim-De Moraes)
Orchestra Arranged And Conducted
by Jack Marshall
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. • MARCA REG. • U.S. PAT. NO. 2,631,859



SERIE DE MUSICA CONTEMPORANEA

CANCIONES DE ARTE

LUISITA RODRIGUEZ, SOPRANO - J. M. SANROMA, PIANO

ICP - C-6 LADO A

A. CUATRO SONES DE LA TIERRA JACK DELANO
TEXTO DE TOMAS BLANCO
1. UNICORNIO EN LA ISLA
2. REDONDEL
3. QUERENCIA
4. SENTIMIENTO DEL OLOR

B. LOS PARENTESIS HECTOR CAMPOS PARSI
TEXTO DE JAIME VELEZ ESTRADA
1. EL SILENCIO TIEMBLA...
2. LA NOCHE DESNUDA...
2. ESTA SOMBRA TUYA...

C. NANA HECTOR CAMPOS PARSI
TEXTO DE CARMELINA VIZCARRONDO


3 2520 06008 0214
SERIE DE MUSICA CONTEMP
CANCIONES DE ARTE
LUISITA RODRIGUEZ, SOPRANO - J. M. SANROMA, PIANO
ICP - C-6
LADO B
A. NUEVE CANTOS ANTILLANOS — LUIS ANTONIO RAMIREZ
PUERTO RICO
1. VIDA CRIOLLA
2. LUCERO DEL ALBA
3. LLEGO UN JIBARO A SAN JUAN
TEXTOS DE LUIS LLOREN TORRES
REPUBLICA DOMINICANA
4. ELLA VINO CON LA FRESCA
5. COJI EN EL CHARCO UN LUCERO
6. EL DIA QUE YO LA VI
TEXTOS DE RUBEN SURO GARCIA GODOY
CUBA
7. CANTO NEGRO 8. MADRIGAL 9. PREGON
TEXTOS DE NICOLAS GUILLEN
B. TE INVITO A SOÑAR JOSE E. ANTUNEZ ASTOL
TEXTO DE CARMEN LAURA PEREZ PORRATA
C. MAJESTAD NEGRA HECTOR CAMPOS PARSI
TEXTO DE LUIS PALES MATOS
MCMLXV
PUERTORRIQUEÑA
INSULA


STEREO ODYSSEY BY ARGO
AHMAD JAMAL
THE ROAR OF THE GREASEPAINT –
The Smell of the Crowd
ARGO
ULTRA HIGH FIDELITY
Side One
13758
S4RS-5090
LOOK AT THAT FACE
WHERE WOULD YOU BE WITHOUT ME?
IT ISN'T ENOUGH
WHO CAN I TURN TO (When Nobody Needs Me)
SWEET BEGINNING
THIS DREAM
LPS-751
LONG PLAYING 33 1/3 RPM UNBREAKABLE
MADE IN U.S.A.


STEREO ODYSSEY BY ARGO
AHMAD JAMAL
THE ROAR OF THE GREASEPAINT –
The Smell of the Crowd
FEELING GOOD
MY FIRST LOVE SONG
Side Two
13759
S4RS-5091
A WONDERFUL DAY LIKE TODAY
THAT'S WHAT IT IS TO BE YOUNG
THE BEAUTIFUL LAND
All tunes from the musical production "THE ROAR OF THE GREASEPAINT — The Smell of the Crowd". Words and music by Leslie Bricusse and Anthony Newley. Published by Musical Comedy Productions, Inc. — BMI.
LPS-751
LONG PLAYING 33 1/3 RPM UNBREAKABLE
ARGO RECORD CORP. • CHICAGO, ILL.
MADE IN U.S.A.
ARGO
ULTRA HIGH FIDELITY

WEFC
SALEM STATE COLLEGE
640 KC

UNITED ARTISTS RECORDS

SIDE 1

STEREO
SP-90-1

**PROMOTIONAL
NOT FOR SALE**

THE DOUGLAS COLLECTION

THE DOUGLAS COLLECTION RADIO SHOW

TIME 26:53

Narrated by Colman Andrews
Produced by Martin R. Cerf

• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •

WSSC
SALEM STATE COLLEGE
640 KC

UNITED ARTISTS RECORDS

SIDE 2

STEREO
SP-90-2

**PROMOTIONAL
NOT FOR SALE**

THE DOUGLAS COLLECTION

THE DOUGLAS COLLECTION RADIO SHOW

TIME 26:23

Narrated by Colman Andrews
Produced by Martin R. Cerf

• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •


TOWERHILL
1
T-1008
STEREO
33⅓
Music from STAR WARS
A 20th Century-Fox Film
Composed by John Williams
Transcribed for organ by Robert Edward Smith
Side 1: [20:56]
1. Main Title [6:33]
2. The Desert and the Robot Auction [4:12]
3. The Princess Appears [2:31]
4. Inner City [4:03]
5. Cantina Band [2:52]
JOHN ROSE Playing the Great Pipe Organ
at the Cathedral of St. Joseph, Hartford, Conn.
MFD IN USA BY TOWERHILL RECORDS, DIV. TOWERHILL CORP • ALL RIGHTS RESERVED


TOWERHILL
TM
2
T-1008
STEREO
33⅓
Music from STAR WARS
A 20th Century-Fox Film
Composed by John Williams
Transcribed for organ by Robert Edward Smith
Side 2: [23:37]
1. Mouse Robot and Blasting Off [3:35]
2. Ben's Death and TIE Fighter Attack [3:27]
3. Princess Leia's Theme [5:25]
4. The Last Battle [6:43]
5. The Throne Room and End Title [4:06]
JOHN ROSE Playing the Great Pipe Organ
at the Cathedral of St. Joseph, Hartford, Conn.
MFD. IN USA BY TOWERHILL RECORDS, DIV. TOWERHILL CORP. • ALL RIGHTS RESERVED


RCA VICTOR
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"RED SEAL"—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
"HIS MASTER'S VOICE"
MUSIC FOR COURAGE AND CONFIDENCE
1—YOU'LL NEVER WALK ALONE
(Oscar Hammerstein II–Richard Rodgers)
2—OH, WHAT A BEAUTIFUL MORNIN'
(Oscar Hammerstein II–Richard Rodgers)
3—MAY THE GOOD LORD BLESS AND KEEP YOU
(Meredith Willson)
4—I'LL SEE YOU AGAIN (Noel Coward)
5—SMILIN' THROUGH (Arthur A. Penn)
The Melachrino Strings
conducted by George Melachrino
E3VP-5098
LPM 1005
Non-Breakable
SIDE 1
LONG PLAY
33⅓
RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.

RCA VICTOR

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL" REG. U. S. PAT. OFF.—MARCAS REGISTRADAS



LPM 1005

Non-Breakable

SIDE 2

MUSIC FOR COURAGE AND CONFIDENCE

1—AH! SWEET MYSTERY OF LIFE
(Rida Johnson Young–Victor Herbert)

2—THROUGH THE YEARS
(Edward Heyman–Vincent Youmans)

3—BECAUSE (E. Teschemacher–Guy d'Hardelot)

4—BELLS OF EVENING (Vincenzo Billi)

5—PENNIES FROM HEAVEN
(John Burke–Arthur Johnson)

The Melachrino Strings
conducted by George Melachrino

E3VP–5099

LONG PLAY 33⅓

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.


ECM
EXPLODED VIEW
STEVE TIBBETTS
GEMA
℗ 1986 ECM Records GmbH
Made in W. Germany
ST
33
831 109-1
ECM 1335
1
1. NAME EVERYTHING (5:37)
(Tibbetts/Anderson)
2. ANOTHER YEAR (3:36)
(Tibbetts)
3. A CLEAR DAY AND NO MEMORIES (5:13)
(Tibbetts)
4. YOUR CAT (4:28)
(Tibbetts/Anderson)
All selections Rudra Music (ASCAP)

and broadcasting of this record prohibited

ECM

EXPLODED VIEW
STEVE TIBBETTS

GEMA

℗ 1986 ECM Records GmbH
Made in W. Germany

ST 831 109-1
33 ECM 1335

2

1. FORGET (2:00)
(Tibbetts/Anderson)
2. DRAWING DOWN THE MOON (4:53)
(Tibbetts/Anderson)
3. THE X FESTIVAL (2:28)
(Tibbetts/Anderson)
4. METAL SUMMER (4:01)
(Tibbetts/Anderson)
5. ASSEMBLY FIELD (5:31)
(Anderson)

All selections Rudra Music (ASCAP)

Mira RECORDS

DISCOVERY 3

AFRO BLUES QUINTET PLUS ONE

STEREO

67-3119-SA

LPS 3013

SPARTACUS
(Alex North) Northern—ASCAP

LA LA LA LA LA
(Clarence Paul) Jobete—BMI

I KNOW A PLACE—2:06
(Tony Hatch) Duchess Music—BMI

SHOP AROUND
(S. Robinson) Jobete—BMI

WHERE DID OUR LOVE GO
(Hollends-Dozier-Hollends) Jobete—BMI

AVAILABLE WORLD-WIDE

Mira RECORDS

DISCOVERY 3

AFRO BLUES QUINTET PLUS ONE

STEREO

67-3119-SB

LPS 3013

DISCOVERY THREE
(Joe DeAguero) Mirwood/Jadale—BMI

FLY ME TO THE MOON
(B. Howard) Plymouth—ASCAP

STAR EYES
(Ray & DePaul) Big Three—ASCAP

VIVA CEPEDA
(Cal Tjader) Radcliff—BMI

GREEN DOLPHIN STREET
(Washington-Kaper) Big Three—ASCAP

AVAILABLE WORLD-WIDE

THE YOUNG SOUND

ORGANIST: JEFF BARKER

ORGAN: 4/23 ROBERT MORTON

ORGAN OF THE MONTH CLUB

CR-0038-A

SIDE 1

33⅓ RPM

CONCERT CR RECORDING

1. SOME VELVET MORNING
2. THEME FROM THE VALLEY OF THE DOLLS
3. LOVE IS BLUE
4. DO YOU KNOW THE WAY TO SAN JOSE
5. WINDY
6. YOUNG GIRL
7. THERE'S A KIND OF A HUSH ALL OVER THE WORLD

CONCERT RECORDING
Lynwood, California
U.S.A.

THE YOUNG SOUND

ORGANIST: JEFF BARKER

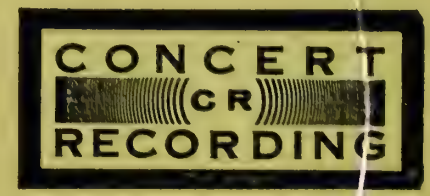
ORGAN: 4/23 ROBERT MORTON

ORGAN OF THE MONTH CLUB

CR-0038-B

SIDE 2

33⅓ RPM



1. SUNNY
2. A WHITER SHADE OF PALE
3. UP, UP AND AWAY
4. HONEY
5. I THINK I'M GOIN' OUT OF MY HEAD
6. THE LOS ALTOS TRAIN
7. WHEN I'M SIXTY-FOUR

CONCERT RECORDING
Lynwood, California
U.S.A.


TREND
RECORDS
Limited First Edition
Direct—To—Disc
TOMMY TEDESCO
• AUTUMN •
SIDE ONE
TR-514
1. DOLPHIN DANCE — 5:45
(HERBIE HANCOCK; HANCOCK MUSIC/BMI)
2. M-11 — 2:48
(JOHN MORELL; LAS PALMAS MUSIC/ASCAP)
3. BAG'S GROOVE — 3:10
(MILT JACKSON; WEMAR MUSIC CORP./BMI)
4. THE SONG IS YOU — 3:04
(OSCAR HAMMERSTEIN-
JEROME KERM; T.B. HARMS/
ASCAP)
℗ © 1978 TREND/DISCOVERY RECORDS, Box 48081, Los Angeles, CA. 90048


TREND
RECORDS
Limited First Edition
Direct—To—Disc
TOMMY TEDESCO
• AUTUMN •
1. WHAT'S HIS NAME — 3:08
(TOMMY TEDESCO; DESCO MUSIC/BMI)
SIDE TWO
TR-514
2. MANHA DE CARNIVAL — 3:57
(LUIS BONFA; ROSS JUNGNICKEL MUSIC/ASCAP)
3. AUTUMN — 3:50
(FRANK SEVERINO; LAS PALMAS MUSIC/ASCAP)
4. TAKE A TRIP — 2:12
(RON CORSARO; MARSMITH MUSIC/BMI)
5. SUELO ESPANOL — 2:13
(TOMMY TEDESCO;
DESCO MUSIC/BMI)
©℗ 1978 TREND/DISCOVERY RECORDS, Box 48081, Los Angeles, CA. 90048

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION



210 N. VALLEY AVE.
OLYPHANT, PA. 18447

PHONE:
(717) 489-4717
TWX 510 656-3649

12" 33 1/3 RPM

A

ACC'T ELEKTRA

TITLE Paradise

ARTIST GROVER WASHINGTON

MTX. NO. A

REC. NO. 6E-182

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION



210 N. VALLEY AVE.
OLYPHANT, PA. 18447

PHONE:
(717) 489-4717
TWX 510 656-3649

B

Cut 3

12" 33 1/3 RPM

ACC'T ELEKTRA

TITLE Paradise

ARTIST GROVER WASHINGTON

MTX. NO. B

REC. NO. 6E-182

THE SOUND OF SPIRIT
GEORGIA KELLY

HERU 104

SIDE A

THE SOUND OF SPIRIT

℗ 1981 GEORGIA KELLY

THE SOUND OF SPIRIT

GEORGIA KELLY

HERU 104

SIDE B

A. MORNING SONG

B. DAYANA

℗ 1981 GEORGIA KELLY


INSTITUTO DE CULTURA PUERTORRIQUEÑA
KARMEN CANTA A CARMEN
ICP - MP - 20
LADO A
1. YO SOY
2. AMAOS LOS UNOS A LOS OTROS
3. LUNA DE MI SAN JUAN
4. BUENAS NOCHES SOLEDAD
5. OYE TU PEQUEÑO
6. SIN QUERER
7. MI CASA DE CRISTAL
MCMLXX


INSTITUTO DE CULTURA PUERTORRIQUEÑA
3 2520 06059 1798
KARMEN CANTA A CARMEN
ICP - MP - 20
LADO B
1. EN MI SILENCIO
2. EL SAUCE
3. TENGO UN AMIGO CARPINTERO
4. EL DUENDE
5. IRVING
6. PALABRAS MALDITAS
7. ESPACIOS VACIOS
8. HERMANO TENGO FRIO
MCMLV


POLSKIE NAGRANIA WARSZAWA
Muza
STEREO
MADE IN POLAND
BIEM
SX 0733 A
S-3 XW-1517
S 33
Polish Jazz vol. 24
THE MICHAŁ URBANIAK GROUP
M. Urbaniak - ampl. violin, ss, ts, bs;
A. Makowicz - piano, Hohner Clavinet; P. Jarzębski - ampl. bass;
C. Bartkowski - drums
SUITE - JAZZ JAMBOREE 70 (M. Urbaniak)
1. North Ballad 2. Ej Blues 3. Spring
Live recording
WSZYSTKIE PRAWA ZASTRZEŻONE KOPIOWANIE ODTWARZANIE PUBLICZNE I RADIOWE BEZ UPOWAŻNIENIA WZBRONIONE


POLSKIE NAGRANIA WARSZAWA
Muza
STEREO
MADE IN POLAND
BIEM
SX 0733 B
S 33
S-3 XW-1518
Polish Jazz vol. 24
THE MICHAŁ URBANIAK GROUP
M. Urbaniak - ampl. violin, ss, ts, bs;
A. Makowicz - piano, Hohner Clavinet; P. Jarzębski - ampl. bass;
C. Bartkowski - drums
1. CRAZY GIRL (K. Komeda)
2. BODY AND SOUL (Green, Heyman)
3. JAZZ MOMENT No. 1 (M. Urbaniak)
Live recording
WSZYSTKIE PRAWA ZASTRZEŻONE KOPIOWANIE ODTWARZANIE PUBLICZNE I RADIOWE BEZ UPOWAŻNIENIA WZBRONIONE


2
DAVID LIEBMAN
TRIO
+
ONE
DAVE HOLLAND
JACK DEJOHNETTE
CARLS VISENTIN
SIDE TWO
GAZELLE 4'07
ROMP 7'05
MASTER OF THE OBVIOUS 10'06
COMPOSED BY DAVID LIEBMAN
PRODUCED BY JEAN-JACQUES PUSSIAU
& FRANCOIS LEMAIRE
OWL RECORDS
4 RUE DE LIVAROT FERVAQUES 14140 LIVAROT
31 32 38 34
50 RUE LIANCOURT 75014 PARIS
43 27 84 42
ART DIRECTION : BERNARD AMIARD
OWL 051
O W L
SACEM
SACD
SDRM
SPDL


RØR 39
Steps
dge (for
6 Saying Goodbye to
Beauty & Complexity of
Earth.


RER 39
℗ RER Megacorp
© CW Vrtacek '89
Made in England
Side 2
C W VRTACEK
When Heaven Comes To Town


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31235
STEREO
SIDE ONE
AL 31235
℗ 1972 CBS, Inc.
1. SPRING 22:09
-W. Carlos-
MARCAS REG.

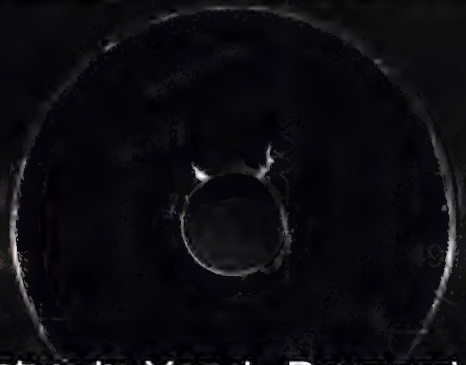

COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31235
STEREO
SIDE TWO
BL 31235
℗ 1972 CBS, Inc.
1. SUMMER 21:31
-W. Carlos-


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31236
STEREO
SIDE THREE
AL 31236
℗ 1972 CBS, Inc.
1. FALL 20:56
-W. Carlos-
"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31236
STEREO
SIDE FOUR
BL 31236
℗ 1972 CBS, Inc.
1. WINTER 20:31
-W. Carlos-
MARCAS REG. U.S.A.

ELECTRONIUM

A COMPLETE GUIDE TO AUDIO COMPOSITION



SIDE A

1. Lightworks Vocal - Raymond Scott
2. For All We Know - Dick Hyman from Moon Gas
3. Wield Piece - Raymond Scott
4. West Wind (reprise unreleased) - Oneness of Juju
5. Space Bits - Alex Durbin
6. Domino - Raymond Scott
7. Love Scene #3 (unreleased) - Pink Floyd
8. Wheels That Go - Raymond Scott
9. Hostess Twinkies - Raymond Scott
10. Nescafe - Raymond Scott
11. IBM Probe - Raymond Scott
12. Don't Beat Your Wife - Raymond Scott
13. LSD Public Service Announcement - The Trip Motion Picture

ELECTRONIUM

A COMPLETE GUIDE TO AUDIO COMPOSITION

SIDE B

1. Maid of Moon - Dick Hyman from Moon Gas
2. Lightworks Instrumental - Raymond Scott
3. I am Glad there is You - Dick Hyman from Moon Gas
4. Portofino - Raymond Scott
5. Space Mystery - Raymond Scott
6. Twilight in Turkey - Raymond Scott
7. Cycle Bit - Raymond Scott
8. Battle for Space - Johan Rudbeck

NONESUCH RECORDS

MORTON SUBOTNICK

(b. 1933)

STEREO

STEREO

H-71208-B

SIDE TWO (14:50)

THE WILD BULL

a composition for
electronic-music synthesizer

Part II

THE INCREDIBLE SOUNDS OF

SYNCLAVIER® II

NED 1
STEREO

SIDE 1

Major programming, music compositions, and performances by Denny Jaeger.

Supplementary programming, music compositions, and performances by Bill Keenan.

℗1981 Denny Jaeger Creative Services, Inc.

NEW ENGLAND DIGITAL CORP., MAIN ST., NORWICH, VERMONT 05055

THE INCREDIBLE SOUNDS OF

SYNCLAVIER II®

NED 2
STEREO

SIDE 2

1. Major programming, music compositions, and performances by Denny Jaeger.
   Supplementary programming, music compositions, and performances by Bill Keenan.
   ℗ 1981 Denny Jaeger Creative Services, Inc.
2. "Summer" from Patrick Gleeson, Vivaldi: The Four Seasons
   Varese—Sarabande
   Copyright Patrick Gleeson, 1981, BMI

NEW ENGLAND DIGITAL CORP., MAIN ST., NORWICH, VERMONT 05055


ranphorynchus

33 rpm

bc-028


DOVER
PIANO MUSIC OF BERG, SCHOENBERG AND WEBERN
Long Play
HCR-5285A
Side 1
(23:32 min.)
33⅓ rpm
Band 1: Berg: Sonata for Piano, Op. 1
Band 2: Webern: Variations for Piano, Op. 27
Band 3: Schoenberg: Six Little Pieces for Piano, Op. 19
BEVERIDGE WEBSTER, piano
Hayward Recordings, Inc.
Minneola, L.I., N.Y.
Made in the United States of America


DOVER
PIANO MUSIC OF BERG, SCHOENBERG AND WEBERN
Long Play
HCR-5285B
Side 2
(24:34 min.)
33⅓ rpm
Band 1: Schoenberg: Three Pieces for Piano, Op. 11
Band 2: Schoenberg: Five Pieces for Piano, Op. 23
BEVERIDGE WEBSTER, piano
Hayward Recordings, Inc., 11 East 2nd St., Mineola, L. I., N.Y. Made in the United States of America

Arvo Pärt

ECM AB 20006-1
SIDE 1
33 1/3 RPM



FOR PROMOTIONAL
USE ONLY
NOT FOR SALE

1. Sanctus (Berliner Messe) 3:59
2. Agnus Dei (Berliner Messe) 2:41
3. Magnificat 6:33

© ℗ 1993 ECM Records
All selections composed by Arvo Pärt
Publisher: Universal Edition AG, Vienna (ASCAP)
from the ECM release TE DEUM (78118-20003-2/4)

Arvo Pärt

ECM AB 20006-1
SIDE 2
33 1/3 RPM



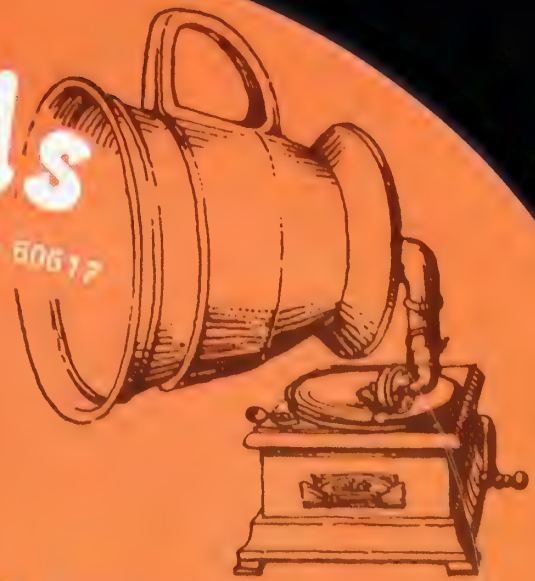
FOR PROMOTIONAL
USE ONLY
NOT FOR SALE

1. Kyrie (Berliner Messe) 3:07
2. Veni Sancte Spiritus (Berliner Messe) 4:55

© ℗ 1993 ECM Records
All selections composed by Arvo Part
Publisher: Universal Edition AG, Vienna (ASCAP)
from the ECM release TE DEUM (78118-20003-2/4)

Cozy Records

P.O. BOX 17557 • CHICAGO, ILLINOIS • 60617



PL-1008

SIDE 1
33⅓ RPM

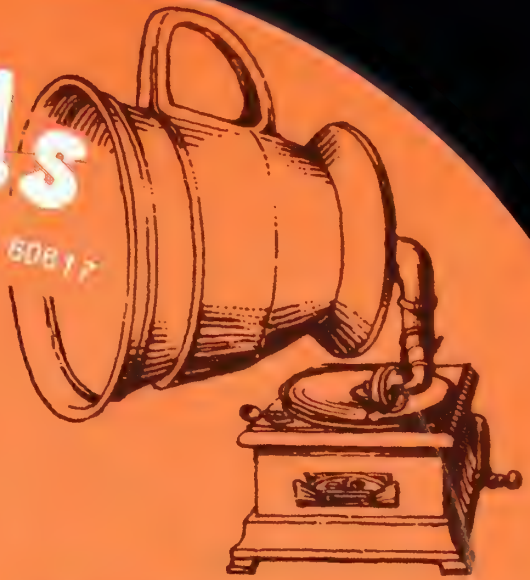
"TAYLOR-MADE MOOG"

by Larry Taylor

1. IN A SENTIMENTAL MOOD ASCAP-2:56
2. SWEET AND LOVELY ASCAP-3:38
3. I COVER THE WATERFRONT ASCAP-3:38
4. MOONLIGHT SERENADE ASCAP-3:50
5. OUR LOVE IS HERE TO STAY ASCAP-3:28

Cozy Records

P.O. BOX 17657 • CHICAGO, ILLINOIS • 60617



PL-1008

SIDE 2
33⅓ RPM

"TAYLOR-MADE MOOG"

by Larry Taylor

1. IN MY SOLITUDE ASCAP-4:00
2. EASY TO LOVE ASCAP-3:33
3. CARELESS ASCAP-2:52
4. JUST A GIGOLO ASCAP-3:28
5. SYNAMOOG ASCAP-3:14

HAROLD "TYKE" NIVERS

PLAYS REQUESTS

CSS 44A
STEREO

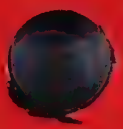
Side 1

1. EBB TIDE
2. ONE OF THOSE SONGS & DOWN AT PAPA JOES - Honky Tonk Piano
3. MY WAY
4. SHADOWS OF THE NIGHT
5. MY FUNNY VALENTINE
6. SENTIMENTAL JOURNEY

HAROLD "TYKE" NIVERS

PLAYS REQUESTS

CSS 44B
STEREO



Side 2

1. THREE SUNS MEDLEY - TWILIGHT TIME, ONCE IN A WHILE, THAT'S LIFE
2. BATTLE HYMN OF THE REPUBLIC
3. MAME & HELLO DOLLY
4. JAVA & YAKATY SAX
5. SPINNING WHEEL
6. YESTERDAY, HEY JUDE, SOMETHING

MACE

"STRUCTURES FOR TWO PIANOS"

STEREO

MXX 9043-A

FIRST AND SECOND BOOKS

PIERRE BOULEZ

BAND 1 3:25

BAND 2 8:27

BAND 3 2:11

Total Time: 14:09

ALFONS and ALOYS KONTARSKY

MACE RECORDS, A DIVISION OF SPRINGBOARD INTERNATIONAL RECORDS, INC., RAHWAY, N.J. 07065

MACE

"STRUCTURES FOR TWO PIANOS"

STEREO

MXX 9043-B

FIRST AND SECOND BOOKS

PIERRE BOULEZ

BAND 1 8:33

BAND 2 10:41

Total Time: 19:07

ALFONS and ALOYS KONTARSKY

MACE RECORDS, A DIVISION OF SPRINGBOARD INTERNATIONAL RECORDS, INC., RAHWAY, N.J. 07065

VAPOURSPACE

"Gravitational Arch of 10"

The debut, mind expanding, 35 minute, electronic epic from America's most promising experimental dance artist.

"Probably what you'll hear when you reach the gates of heaven"

– Streetsounds

PR12 004-1

MANUFACTURED AND MARKETED BY I.L.S., 825 EIGHTH AVENUE, NY, NY 10019. ALL RIGHTS RESERVED. UNAUTHORIZED COPYING, REPRODUCTION, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING PROHIBITED. MADE IN U.S.A.

FULL FREQUENCY RANGE RECORDINGS

ffrr TRADE MARK

VAPOURSPACE

PR12-004-1

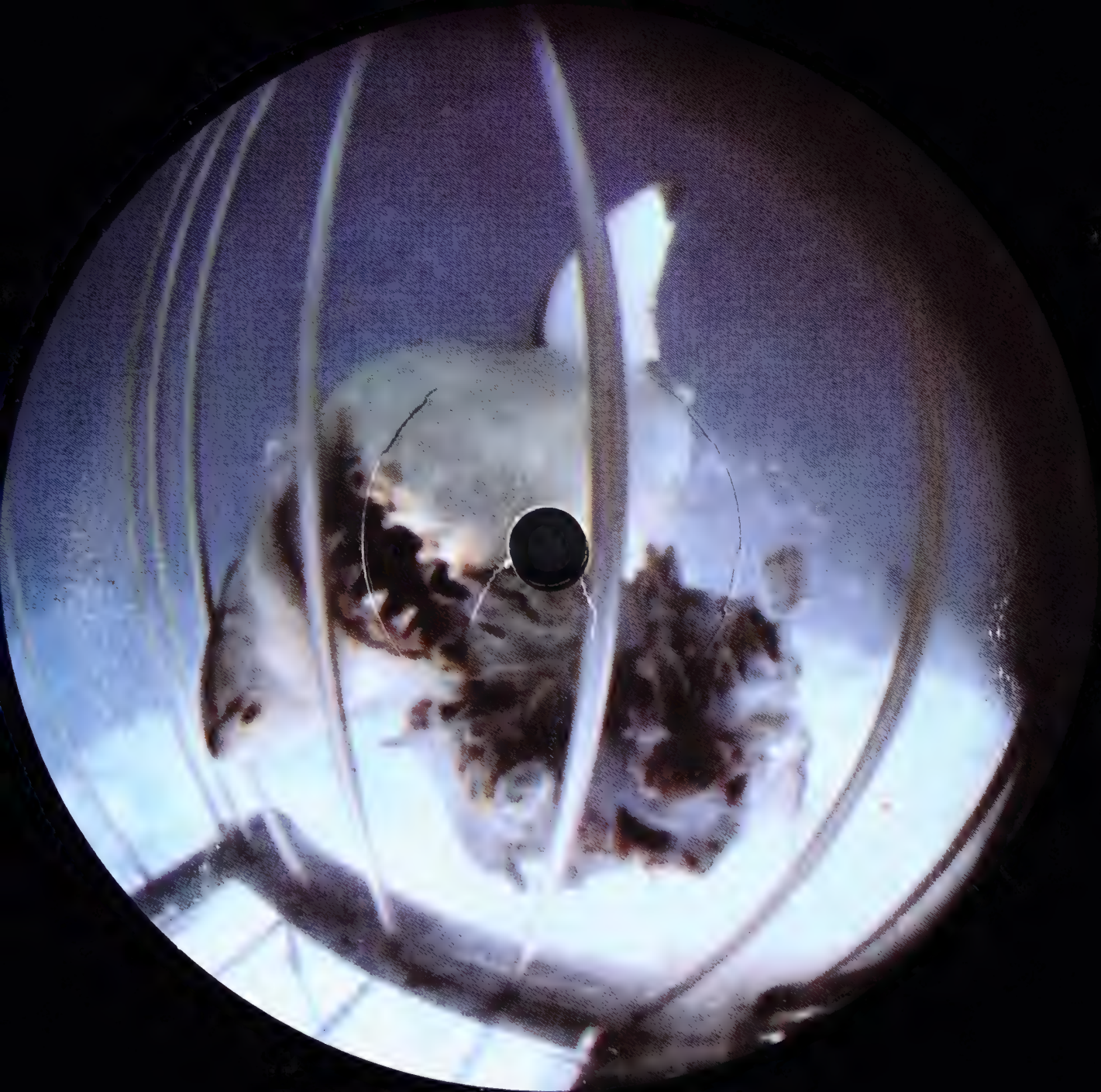
Side One

1. GRAVITATIONAL ARCH OF 10
(Original Version) (8:39)

FOR PROMOTIONAL USE ONLY - NOT FOR SALE

℗1993 FFRR


MANUFACTURED AND MARKETED BY I.L.S., 825 EIGHTH AVENUE, NY, NY 10019. ALL RIGHTS RESERVED. UNAUTHORIZED COPYING, REPRODUCTION, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING PROHIBITED. MADE IN U.S.A.
FULL FREQUENCY RANGE RECORDINGS
ffrr
TRADE MARK
VAPOURSPACE
PR12-004-1
Side Two
1. GRAVITATIONAL ARCH OF 10
(The Vapour Treatment) (6:35)
FOR PROMOTIONAL USE ONLY - NOT FOR SALE
℗1993 FFRR




ELOE OMOE
45

MFR4SOJMB
po box 382163
cambridge,ma
02238

ELOE OMOE

7Hz 002

INFRASOUND.ORG

PHILIP GLASS

GLASSWORKS

FM 37265
STEREO





SIDE 1
AL 37265
℗ 1982 CBS Inc.

1. OPENING 6:18 (ASCAP)
2. FLOE 5:32 (ASCAP)
3. ISLANDS 7:39 (ASCAP)

CBS IS A TRADEMARK OF CBS INC


CBS · CBS
PHILIP GLASS
GLASSWORKS
FM 37265
STEREO
SIDE 2
BL 37265
℗ 1982 CBS Inc.
1. RUBRIC 6:04 (ASCAP)
2. FACADES 7:19 (ASCAP)
3. CLOSING 5:56 (ASCAP)
CBS IS A TRADEMARK OF CBS INC

1. MAIN TITLE AND MOUNTAIN VISIONS — 3:40
(John Williams)
2. NOCTURNAL PURSUIT — 1:10
(John Williams)
3. THE CONVERSATION — 2:55
(John Williams)

SIDE 1

MUSIC FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"

SPC 3616-A

STEREO

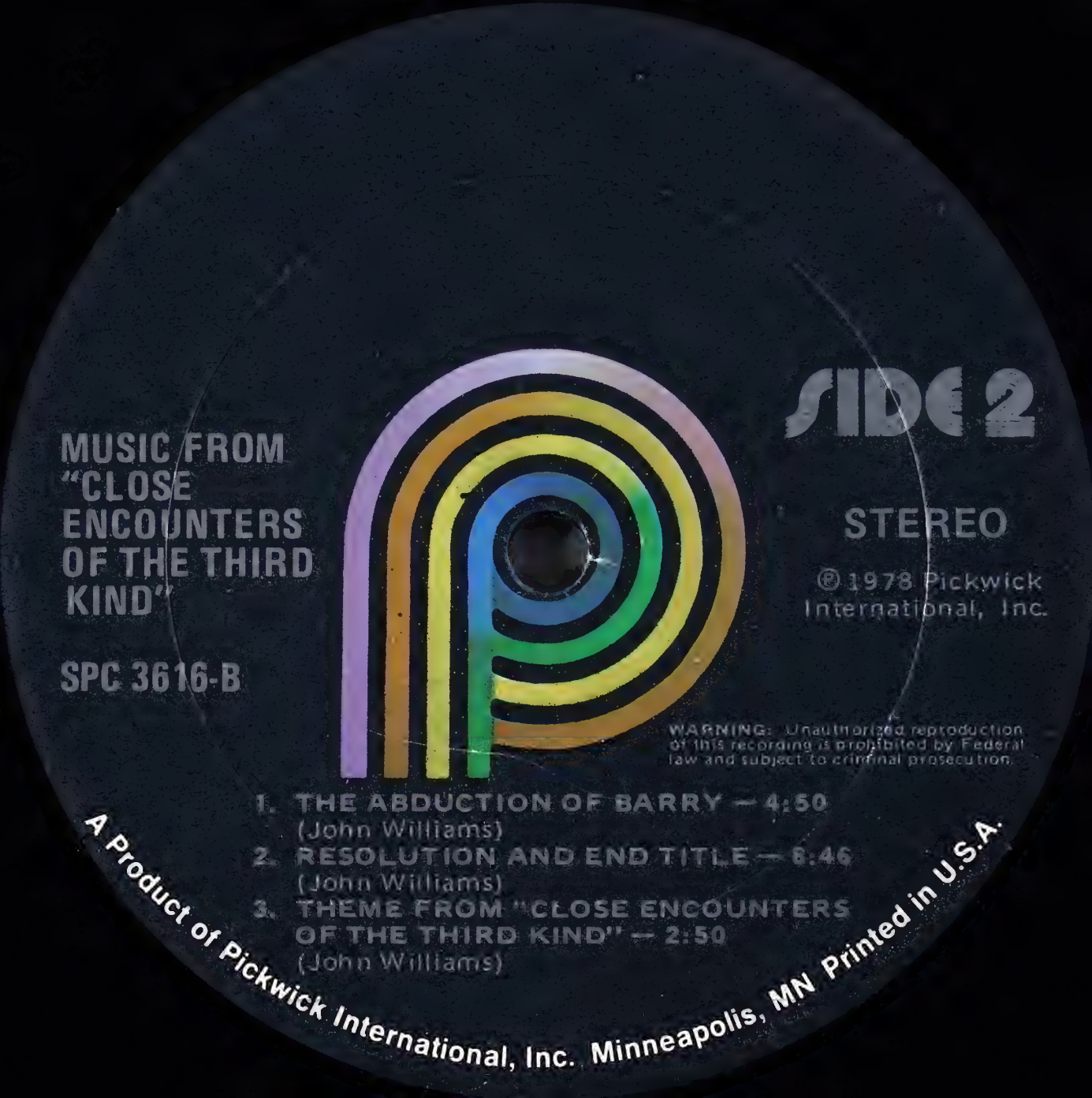
℗ 1978 Pickwick International, Inc.



WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

4. THE APPEARANCE OF THE VISITORS
(When You Wish Upon A Star: Interpolated Written by Ned Washington & Leigh Harline)
(3:18) (John Williams)
5. THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" — 2:50
(John Williams)

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.


MUSIC FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"
SPC 3616-B
SIDE 2
STEREO
℗ 1978 Pickwick International, Inc.
WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.
1. THE ABDUCTION OF BARRY — 4:50 (John Williams)
2. RESOLUTION AND END TITLE — 6:46 (John Williams)
3. THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" — 2:50 (John Williams)
A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.

RALPH CARMICHAEL presents

ELECTRIC SYMPHONY

performance rendered by CLARK GASSMAN

on the Moog Synthesizer

SIDE 1



33 1/3 rpm
STEREOPHONIC

1. ALL MY LIFE (Carmichael) (Lexicon Music-ASCAP-3:02)
2. BRIGHT NEW WORLD (Price) (Lexicon Music-ASCAP-2:55)
3. THE NEW 23RD (Carmichael) (Lexicon Music-ASCAP-3:15)
4. I'VE GOT CONFIDENCE (Crouch)
(Libris Music-BMI-3:07)
5. HIS LAND (Carmichael)
(Lexicon Music-ASCAP-4:16)

LS-5541-LP
(SZB - 3303)

LEXICON MUSIC, INC. WACO, TEXAS

RALPH CARMICHAEL presents

ELECTRIC SYMPHONY

performance rendered by CLARK GASSMAN

on the Moog Synthesizer

SIDE 2



33 1/3 rpm

STEREOPHONIC

1. HE'S THERE WAITING (Carmichael) (Lexicon Music-ASCAP-2:55)
2. A QUIET PLACE (Carmichael) (Lexicon Music-ASCAP-3:04)
3. SEARCHING QUESTIONS (Carmichael) (Lexicon Music-ASCAP-4:37)
4. MY LITTLE WORLD (Carmichael) (Lexicon Music-ASCAP-2:44)
5. HALLELUJAH CHORUS (arr. Carmichael) (Lexicon Music-ASCAP-2:43)

LS-5541-LP

(SZB - 3304)

LEXICON MUSIC, INC. WACO, TEXAS

NONESUCH RECORDS

SILVER APPLES OF THE MOON

STEREO

STEREO
H-71174-A
SIDE ONE

for
Electronic Music Synthesizer

by
MORTON SUBOTNICK

Part I
(16:30)

Nonesuch Records • 15 Columbus Circle • New York, N.Y.

NONESUCH RECORDS

SILVER APPLES OF THE MOON

STEREO

STEREO

H-71174-B

SIDE TWO

for

Electronic Music Synthesizer

by

MORTON SUBOTNICK

Part II

(15:00)

Nonesuch Records • 15 Columbus Circle • New York, N.Y.

SARMAD

(with Airto and friends)

SIDE A
(instrumental)

SAR 087

High Tide 3:58
Goodbye 4:48
The World 6:29
Life 4:20
It 3:35

Forward all inquiries to:
©℗ Sarmad a.k.a. Doug F. Dent

Doug Dent Studios
408-626-0644

SARMAD
(with Airto and friends)

SIDE B
(instrumental)

SAR 087

Do You Love Me? 4:37
Poona 4:25
Lazy Afternoon 3:01
Waking Up 3:37
Piano Solo Improv., Part I 11:02
(Oct. 27, 1986)

Forward all inquiries to:
©℗ Sarmad a.k.a. Doug Dent

Doug Dent Studios
408-626-0644



Yearning & Harmony

TRI ATMA WITH KLAUS NETZLE

ONE

FORTUNA
FOR-LP016

Side 1 *20:28*

Natural Loving 5:07
Microcosmos 6:56
The Grotto 3:42
O Moena 5:23

℗© 1982 Erdenklang Musikverlag
© 1983 Juicy Peeple
Fortuna Records, Box 1116
Novato, CA 94947



Yearning & Harmony

TRI ATMA WITH KLAUS NETZLE

TWO

FORTUNA
FOR-LP016

Side 2 *17:52*

Tale of the Seashells *4:48*

The Fairy Mountain *4:57*

Esotera *5:05*

Ruby Roy *3:42*

℗© 1982 Erdenklang Musikverlag
© 1983 Juicy Peeple

Fortuna Records, Box 1116
Novato, CA 94947

"THE LITTLE GUY"

SIDE ONE
#1321

SIDE ONE
R3RM-3945

By

CHARLIE DYKEMA

8 South Michigan Ave.
Chicago, Ill. 60603

Tel. (312) 346-3082

Copyright 1964

Three

Favorite Approaches

Frequently Used By

NORTHWESTERN MUTUAL AGENTS

33 1/3 RPM
#1321

SIDE TWO
RR4M-2880

1. The Insured Savings Plan.
2. Planned Incomes.
3. Obtaining an Interview.

SING
THE NEW EARTH

1. ON THE STREET WHERE YOU LIVE

STEREO



SIDE 1

2. I LOVE PARIS
3. IT HAD TO BE YOU
4. LONDONER
5. NEVERTHELESS
6. OLD MAN RIVER
7. I DON'T KNOW WHY

SS-27508-01A

33⅓ RPM

SING
THE NEW EARTH

STEREO

SIDE 2



1. OLD BLACK MAGIC
2. CALCUTTA
3. LONG AGO AND FAR AWAY
4. SAN FRANCISCO
5. ALL THE WAY
6. CHICAGO
7. JUST IN TIME

SS-27508-01B

33⅓ RPM

SPEK

Smell The Coffee

A1. Hackney Soldiers remix (4:40)

B1. Hackney Soldiers dub (4:41)

ECDJ 1221

Christopher Just
I'm a disco dancer

A

XL RECORDINGS

SLUT TRAX

XLT 105 PR

DJ Downfall Remix

45 rpm

Christopher Just
I'm a disco dancer

B



XLT 105 PR

Clinton Titestick Remix

45 rpm



E-Z ROLLERS

SIDE 1
0-44597-A

33⅓ RPM

ADVANCE ONLY.

TOUGH AT THE TOP

1 Full Vocal 7:41
2 Radio Edit 2:48

℗1996 Moving Shadow Ltd.
www.F-111.com



E-Z ROLLERS

SIDE 2
0-44597-A

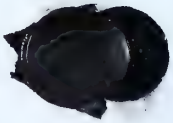
33⅓ RPM

ADVANCE ONLY.

WEEKEND WORLD

1 Calyx Remix 7:57
2 Album Version 4:36

℗1996 Moving Shadow Ltd.
www.F-111.com




007 REMIX




LOONAR 01
LOONARTOONS


LOONAR 01
'DIAMONDZ'
THIS SIDE: INSTRUMENTAL
THAT SIDE: VOCAL
DA 'LOONARTISTZ
T-DELIGHT & STEEN SOLO
LOONARTISTZ.COM

REALITY RECORDS

PROMO

07968357521

DEEP SOUTH

NO DISGUISING


BLACK SACK



Apocolypse

By

Dapz'ee featuring Cassie

Tel: 07961 911 325

PROMO



RED ROSE RECORDINGS

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING PROHIBITED

Rampage Recordings

Turn Around

Sharkie Rampage Feat.Suzie-Q

For Production and Promotional info.

Please call 07939-026-942



RESIDENT FILTERS

" EVERYBODY "

LIMITED PROMO






JUICE
PROMO





electro organic sound system

wr3ll3r wr3ck

1) one sound
becomes many

2) who are you

bliss blsv 001
516 east 2nd st #36
south boston, MA 02127
©1998 jake trussell


61
$ 3.99
electro organic sound system
wroller wreck
3) magical condition
4) percussive wave
bliss blsv 001
www.seacoast.com/~c
c@seacoast.com
a big huge amen goes out
to the winstons

All rights of the manufacturer and the owners of the material reproduced here reserved. Unauthorised public performance, broadcasting, hiring, renting and copying of this recording is prohibited.

stratosphere

Stratosphere Recordings
Tel: +44 (0)207 793 4227
Fax: +44 (0)207 463 2149
Stratosphere_recordings@hotmail.com

℗ 2001 Stratosphere Recordings
© 2001 Stratosphere Recordings

Logo Side: **Brainiac: "Neuro"**

Written & Produced by D. Braine.
Additional production and editing by Steve Lindon.
Additional programming Jo Gray.

This Side: **Precision Cuts: "Cavemen"**

Written & Produced by T.Cooper.

All tracks published by Balance Music.
Distributed by SRD. Tel: 0208 8023000.

stratosphere


MASKED UP
RECORDS
PRESENTS.....
THE STRINGS OF LIFE
A-SIDE
1-The Strings Of Life
B-SIDE
1-Groovy Cat
For Info Contact - 07960 439503
CAT NO MU002
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING PROHIBITED


MASKED UP
RECORDS
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING PROHIBITED





Nu-Skool Breakz

LBZ002

Qb Project

In Time [Pete Voyagers Mix] - In Space [

London Breaks [PROMO] - White



www.chemical-records.co.uk

LADY

"Z"

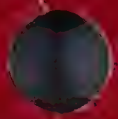


R-V-B

Enterprises

THE RAINBOW VALLEY BOYS AND SWEETHEART

33 1/3 RPM
MG 200,878



Produced by Joseph Saia
at the AAA Recording Studios,
Boston, Mass.

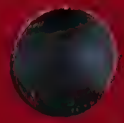
GREEN GRASS OF HOME (Putnam) Pine Tree Prod. (BMI) 2:25
THERE IS A TIME (Dillard Jayne) Lansdowne-Winston (AS) 2:28
WHEN YOU KNEEL AT MOTHER'S GRAVE (Clifton-Lilly) (BMI) 3:55
HOME SWEET HOME (Traditional) Arr. by Bob French 2:35
PLEASE KEEP ME COMPANY (Arsenault) Parsay BMI 2:12
JUMBALAYA (Williams) Fred Rose Mus. BMI 2:05

R-V-B

Enterprises

THE RAINBOW VALLEY BOYS AND SWEETHEART

33 ⅓ RPM
MG 200,879



Produced by Joseph Saia
at the AAA Recording Studios,
Boston, Mass.

FEUDIN' BANJOS (Smith) 2:35

I STILL MISS SOMEONE (Cash-Cash Jr.) J. Cash Mus. BMI 3:01

WABASH CANNON BALL (Carter) Peer Int'. BMI 2:28

DON'T THIS ROAD LOOK ROUGH AND ROCKY (4:30)

SHACKLES AND CHAINS (Davis) 3:26

BLUE RIDGE CABIN HOME (Certain-Stacey)

Golden west Mel. BMI 2:13



ORACLE

SIDE A
(over)

THE ORACLE SPEAKS 24.18

I) THE INVOCATION

ii) THE PROCLAMATION

iii) DONT HOLD YOUR BREATH

SIDE B

THE AWAKENING 24.00

PLR-001

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED.

UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED.


SIDE A



Promotional Copy
Not for Sale

WES-DJ-22134 A
33 1/3 RPM

STEREO

Kenix Music
Sugar Biscuit
ASCAP
℗ 1981

Arranged By:
Kenton Nix and
Dennis Weeden
Mastered At
Dick Charles
Recording Studios

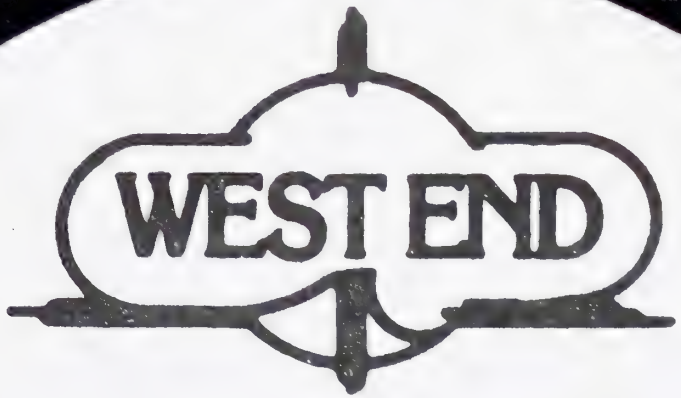
A HEARTBEAT RAP 5:31

(Kenton Nix - June - Bug)

SWEET G

Produced By: Kenton Nix in Assoc. with
Henry Batts for Kenix Productions
Executive Producers: Kenton Nix,
Henry Batts and Milton A. Simpson

A PRODUCT OF WEST END MUSIC INDUSTRIES INC 250 WEST 57TH STREET N Y N Y 10019



Promotional Copy
Not for Sale

STEREO

Kenix Music/
Sugar Biscuit
ASCAP
© ℗ 1981

WES-DJ-22134 B
33 1/3 RPM

Arranged By
Kenton Nix and
Dennis Weeden
Mastered At
Dick Charles
Recording Studios

RAP YOUR HEART OUT 7:16

(Kenton Nix)

SWEET G

Produced By: Kenton Nix in Assoc. with
Henry Batts for Kenix Productions
Executive Producers: Kenton Nix,
Henry Batts and Milton A. Simpson

A PRODUCT OF WEST END MUSIC INDUSTRIES, INC. 250 WEST 57TH STREET, N Y NY 10019

ATLANTIC

TURN IT ON AGAIN

(Banks/Collins/Rutherford)

GENESIS

STEREO
33 1/3 RPM



PR 369
Time: 3:27

Produced by David Hentschel and Genesis
Engineered by David Hentschel
Of Dukeslodge Enterprises Ltd.
Pub., Hit & Run Music (Publishing) Ltd.
Administered in the U.S. & Canada
by Pun Music, ASCAP
From Atlantic LP 16014 - "**DUKE**"
Vocal
℗ 1980 Atlantic Recording Corp.
ST-PR-38720-SP
STUDIO VERSION
PROMOTIONAL COPY
NOT FOR SALE

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY


ATLANTIC
TURN IT ON AGAIN
(Banks/Collins/Rutherford)
GENESIS
STEREO
33 1/3 RPM
PR 369
Time: 4:47
Produced by David Hentschel and Genesis
Engineered by David Hentschel
Of Dukeslodge Enterprises Ltd.
Recorded Live at Theatre Royal, Drury Lane, London
Original U.S. Broadcast by The NBC Source Network.
Pub., Hit & Run Music (Publishing) Ltd.
Administered in the U.S. & Canada
by Pun Music, ASCAP
Vocal
℗ 1980 Atlantic Recording Corp.
ST-PR-38721-SP
LIVE VERSION
PROMOTIONAL COPY
NOT FOR SALE
MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY


ALL RIGHTS OF THE MANUFACTURER & OWNER RESERVED. UNAUTHORISED PERFORMANCE & COPYING PROHIBITED
BREAKSTEP
RECORDINGS
REFLEX ONE
BSTEP004
M.C.P.S
©&℗ 2002
45RPM
STEREO
SIDE A
Warp Drive
A. Sub Frequency Mix
AA. Rollers Remix
Written & Produced by
Reflex One
Published by
Westbury Music/Nice 'N' Ripe Music
Manufactured in the U.K. by NICE 'N' RIPE RECORDS, LONDON. Tel: 020 7281 8363. Fax: 020 7281 7863 ® 2002


ALL RIGHTS OF THE MANUFACTURER & OWNER RESERVED. UNAUTHORISED PERFORMANCE & COPYING PROHIBITED
BREAKSTEP
RECORDINGS
Manufactured in the U.K. by NICE 'N' RIPE RECORDS, LONDON. Tel: 020 7281 8363. Fax: 020 7281 7663 © 2002


NEWDEAL RECORDINGS
Contact No. 07976 711 503
Spaced OUT
45rpm
A
© & ℗ New Deal Recordings 2002
Cat No. ND009
Produced by Hackney Soldiers


NEWDEAL • RECORDINGS
On da One
45rpm
AA

"SHAKE YO' CAKES"

CUB KODA & THE POINTS



BARON

EP-506

STEREO 33 1/3 RPM BARON EP 506

CUB KODA & THE POINTS

"SHAKE YO' CAKES"

SIDE 1

SNEAKERS ON A ROOSTER 3:43
(Dees-Camon)

DUCKTAIL 2:37
(Grayzell)
(From the Baron LP
"CUB KODA & THE POINTS")

SIDE 2

BREAK OF DAY 2:32
(Burnett)

BABY WON'T YOU LET ME ROCK 'N' ROLL YOU 2:46
(Lee)
(Vocal-Cool Fred & Guitar Joey)

CUB KODA & THE POINTS
CUB KODA Vocals/Guitar
GUITAR JOEY GAYDOS Guitar/Vocals
COOL FRED SCHMIDT Drums/Vocals
PETEY BANKERT Bass

PRODUCED BY CUB KODA
Recorded & Mixed at PEARL SOUND STUDIOS/Ann Arbor
Engineered by BEN GROSSE
Photography by GARY GUNTHER

BARON RECORDS
11 Dell Avenue, Melrose, Massachusetts 02176

THIS IS A RECORD. PLAY LOUD AT 45RPM

LENNY LASHLEY'S GANG OF ONE



•ALL ARE WELCOME•

PROMOTIONAL COPY - NOT FOR SALE

NEW ALBUM OUT FEB 2018. VISIT PIRATESPRESSRECORDS.COM FOR MORE INFO. TOUR DATES + MERCH

BARON

RECORDS
Proudly
Presents

EP506
(BR21480-EP)
From the Baron
LP "Cub Koda
& The Points"

SIDE ONE
Stereo
33⅓ RPM



"SHAKE YO' CAKES"

Cub Koda & The Points

1. Sneakers On A Rooster (3:43)
(Dees-Camon)

2. Ducktail (2:37)
(Grayzell)


BARON
RECORDS
Proudly
Presents
EP506
(BR21480-EP)
SIDE TWO
Stereo
33 1/3 RPM
"SHAKE YO' CAKES"
Cub Koda & The Points
1. Break Of Day (2:32)
(Burnett)
2. Baby Won't You Let
Me Rock 'N' Roll You (2:46)
(Lee)
Vocal: Cool Fred
& Guitar Joey


BARON
RECORDS
BR21480-45
From the Baron
LP "Cub Koda
& The Points"
SIDE A
Stereo
Time: 3:43
112
SNEAKERS ON A ROOSTER
(Dees-Camon)
Cub Koda & The Points


BARON
RECORDS
BR21480-45
From the Baron
LP "Cub Koda
& The Points"
SIDE B
Stereo
Time: 2:37
112
DUCKTAIL
(Grayzell)
Cub Koda & The Points


Paula Records
Hall-Clement
BMI - 2:25
Produced by
Jack Clement
1215
SL 1535
STEREO
DJ COPY
Plug Side
IT'S JUST A MATTER OF
MAKING UP MY MIND
(Jerry Foster- Bill Rice)
MICKEY GILLEY
DIVISION OF JEWEL RECORDS - SHREVEPORT, LA.


Paula Records
Su-Ma
BMI - 2:58
1215
SL 1536
STEREO
DJ COPY
WATCHING THE WAY
(J.W. Gostick, Jr. - R.E. Westmoreland)
MICKEY GILLEY
DIVISION OF JEWEL RECORDS - SHREVEPORT, LA.

Paula Records



Acuff-Rose
(BMI)
(SL-1258)

PROMOTIONAL
COPY

280
Time 2:24

NOT FOR SALE

BLAME IT ON THE MOON

(G. Thomas)

MICKEY GILLEY

Producer: Jay Boyett

DIVISION OF JEWEL RECORDS - SHREVEPORT, LA.


Paula Records
Hall Clement
(BMI)
(SL-1259)
PROMOTIONAL
COPY
280
Time 2:05
NOT FOR SALE
SOUNDS LIKE TROUBLE
(Foster - Rice)
MICKEY GILLEY
Producer: Jay Boyett
DIVISION OF JEWEL RECORDS - SHREVEPORT, LA.


BARON
RECORDS
113
45 RPM
From The Baron
LP "Cub Koda & The
Points"
Chevis Music, BMI
SIDE A
Stereo
Time: 3:15
JAIL BAIT
(Williams, Thurston, Miller)
Cub Koda & The Points


BARON
RECORDS
113
45 RPM
From The Baron
LP "Cub Koda & Th
Points"
Vinyl Junkie
Music, ASCAP
SIDE B
Stereo
Time: 2:26
WELCOME TO MY JOB
(Koda)
Cub Koda & The Points

BARON

RECORDS

EP 503
(RB - 105)

5185 A



CRAZY ARMS 3:34
(Mooney - Seals)

YOU WIN AGAIN 2:51
(Hank Williams)

JACK LINCOLN COUGHLIN
WITH
STEVE AND BOB


BARON
RECORDS
EP 503
(RB - 106)
5185 B
IT'LL BE ME 3:28
(J. Clement)
DON'T BE CRUEL 2:59
(O Blackwell)
JACK LINCOLN COUGHLIN
WITH
STEVE AND BOB


BARON
RECORDS
EP 501
(RB - 101)
2nd Vocal
Sarah Brown
A
VISCOUNT
RECORDING
5186 A
I WISH YOUR PICTURE WAS YOU 2:20
(L. Price)
AS LONG AS I'M MOVING 2:46
(C. Calhoun)
GUITAR JOHNNY
AND THE
RHYTHM ROCKERS


BARON
RECORDS
EP 501
(RB - 102)
RECORDED
"LIVE"
5186 B
GOOD ROCKIN MAMA 2:17
(John Nicholas)
DOWN IN THE ALLEY 1:36
(John Nicholas)
GUITAR JOHNNY
AND THE
RHYTHM ROCKERS

A GEM in RECORDED SOUND

These GREAT STARS



ARE ON

BARON RECORDS

11 DELL AVENUE
MELROSE, MA. 02176

SLEEPY LaBEEF

EDDIE CLEARWATER

SUGAR RAY AND THE BLUETONES

J. B. HUTTO AND THE HOUSEROCKERS

GUITAR JOHNNY AND THE RYTHYM ROCKERS

SOUNDS OF THE ROMAN WORLD

carnyx

MEDIUM PLAY

A

Reflections

The Gladiators

Lacrimosa

B

In The Forum

Lutatia's Dance

Outpost

Archaeologia
Musica,
PO Box 92,
Cambridge,
CB4 1PU,
England.

SOUNDS OF THE ROMAN WORLD

SOUNDS OF THE ROMAN WORLD

carnyx

MEDIUM PLAY

Warning

Copyright exists in this recording. Unauthorised copying, re-recording, broadcasting or public performance in whatever manner strictly prohibited.

Application for public performance licences to: Phonographic Performance Ltd., Ganton House, 14-22 Ganton St., London W1V 1LB.

ARCHAIC

APX 862

CARNYX

SOUNDS OF THE ROMAN WORLD



A

℗1986 Archaeologia Musica
©1986 Archaeologia Musica

All rights of the producer and of the owner of the recorded work reserved. Unauthorised copying, public performance and broadcasting of this tape record prohibited.

ARCHAIC

APX 862

CARNYX

SOUNDS OF THE ROMAN WORLD



B

℗ 1986 Archaeologia Musica
© 1986 Archaeologia Musica

All rights of the producer and of the owner of the recorded work reserved. Unauthorised copying, public performance and broadcasting of this tape record prohibited.

ENVIRONMENTS
NEW CONCEPTS IN STEREO/CASSETTE TWO
PRODUCED BY SYNTONIC RESEARCH, INC.

environments

new concepts in stereo sound



Side 1: TINTINNABULATION (contemplative sound) Side 2: DAWN AT NEW HOPE, PENN.

ATLANTIC ®

CS 66002

ENVIRONMENTS
NEW CONCEPTS IN STEREO/CASSETTE TWO
PRODUCED BY SYNTONIC RESEARCH, INC.

environments

new concepts in stereo sound



CS 66002

ATLANTIC

ENVIRONMENTS
NEW CONCEPTS IN STEREO/CASSETTE TWO
PRODUCED BY SYNTONIC RESEARCH, INC.

CS 66002

ATLANTIC

1 Tintinnabulation (Contemplative Sound)

2 Dawn At New Hope, Pennsylvania (June 1969)

Warning: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

ATLANTIC RECORDING CORPORATION
75 Rockefeller Plaza, New York, New York 10019
Printed in U.S.A.
A Warner Communications Company

ENVIRONMENTS/NEW CONCEPTS IN STEREO/CASSETTE TWO

Produced by Syntonic Research, Inc.

Tintinnabulation (Contemplative Sound)

1



ATLANTIC

CS-66002

A PRODUCT OF ATLANTIC RECORDING CORPORATION

1841 Broadway, N.Y., N.Y. 10023

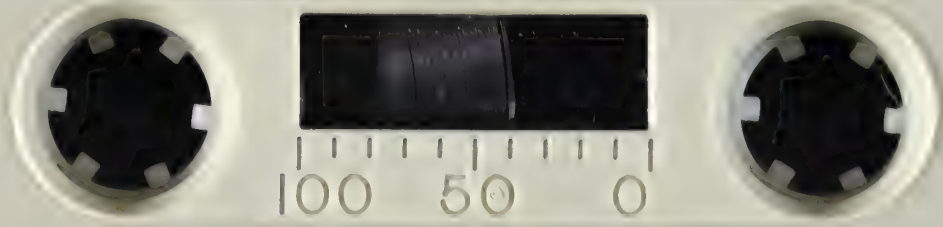
MADE IN U.S.A.

ENVIRONMENTS/NEW CONCEPTS IN STEREO/CASSETTE TWO

Produced by Syntonic Research, Inc.

Dawn At New Hope, Pennsylvania (June 1969)

2



ATLANTIC

CS-66002

A PRODUCT OF ATLANTIC RECORDING CORPORATION

1841 Broadway, N.Y., N.Y. 10023


Wild Blue Yonder

MAJOR LINGO BOX 931 JEROME, AZ 86331

Major Lingo — Wild Blue Yonder

Side A

Rosetti's Song © 1988 ML
3 Step Ska © 1985 ML
Sorry The Day I Was Married (Trad.)
Choir Room © 1985 ML
The Lilly of the West (Trad.)

Side B

I Walk a Free Man © 1988 ML
The Cowboy's Dream © 1988 ML
She Said, She Said (© Lennon & McCartney)

SALLY STRICKER - BASS, VOCALS
TONY BRUNO - SLIDE GUITAR
TIM ALEXANDER - DRUMS
JOHN ZIEGLER - GUITAR, VOCALS

ALL ARRANGEMENTS MAJOR LINGO
ENGINEERED AND MIXED BY GREG GUMBEL
PRODUCED BY MAJOR LINGO, NEHAMA, AND GREG GUMBEL
RECORDED LIVE AT STARRY PLOUGH, BERKELEY, CA JUNE 1989

GRAPHICS - CARMI WEININGER
PHOTO - DEANNA PRINE
PACKAGING - SHERRY LEACH

ROSSETTI'S SONG LYRICALLY ADAPTED FROM
"A SONG" BY CHRISTINA ROSSETTI

WHEN I'M DEAD MY DEAR
SING NO SAD SONGS
PLACE NO ROSES AT MY HEAD
BE THE GRASS ABOVE DEW-DROP WET
AND IF YOU WILL REMEMBER
AND IF YOU WILL FORGET
I'LL SEE NO SHADOW, I'LL FEEL NO RAIN
I'LL HEAR NO NIGHTENGALE SING OUT IN PAIN
DREAM THROUGH THE TWILIGHT THAT NEVER SETS
AND HAPPILY REMEMBER
AND HAPPILY FORGET

GATHER GENTLY ALL THE THOUGHTS THAT SURROUND YOU
ENTER, EXIT LEAVE THE MEMORY FREEFALL
YOU'VE SEEN ALL THIS PASS BEFORE YOU
TAKE THEM, WRAP THEM, SEND THEM,LEAVE THEM BEHIND
AND IF YOU WILL REMEMBER
AND IF YOU WILL FORGET
BUT HAPPILY REMEMBER
OR HAPPILY FORGET,REMEMBER,FORGET,REMEMBER

SORRY THE DAY I WAS MARRIED ENGLISH TRADITIONAL

SORRY THE DAY I WAS MARRIED
SORRY THE DAY I WAS WED
AND IT'S OH, IF I ONLY HAD TARRIED
WHEN I TO THE ALTER WAS LED

YOUNG WILLIAM SURE THERE'S NO PLEASIN'
BUT LET WOMEN DO WHAT THEY CAN
IT'S ALAWAYS YOUR HEART THEY'LL BE TEASIN'
FOR THAT IS THE WAY OF A MAN

WHEN I WAS A YOUNG LASS I WAS BONNIE
HAD SILKS AND BRIGHT JEWELS TO WEAR
AND RED WERE MY CHEEKS AS A BERRY
AND MY HEART WAS FREE FROM ALL CARE

SILKS NOW I HAVE NONE FOR ME-WEARIN'
MY JEWELS HAVE ALL GONE AWAY
AND SURELY IN LIFE THERE'S NONE BARREN
OR AS PALE AS A PRIMROSE TODAY

THINK PRETTY YOUNG MAIDS ARE YOU MARRIED
STAND FAST BY YOUR SWEET LIBERTY
AND AS LONG AS YOU CAN YOU MUST TARRY
AND NOT BE LAMENTING LIKE ME

THE LILLY OF THE WEST AMERICAN TRADITIONAL

WHEN FIRST I CAME TO LOUISVILLE
MY FORTUNE THERE TO FIND
I MET A FAIR YOUNG MAIDEN THERE
HER BEAUTY FILLED MY MIND
HER ROSY CHEEKS, HER RUBY LIPS
THEY GAVE MY MIND NO REST
AND THE NAME SHE BORE WAS FLORA
THE LILLY OF THE WEST
I COURTED FAIR YOUNG FLORA
SOME PLEASURE TO FIND THERE
BUT SHE TURNED TO ANOTHER MAN
WHICH SURE DID ME OPPRESS
AND THE ANSWER THAT SHE GAVE TO HIM
IT GAVE MY HEART NO REST
SO GO, MY LOVELY FLORA, THE LILLY OF THE WEST
I STEPPED UP TO MY RIVAL
MY DAGGER IN MY HAND
I GRABBED HIM BY THE COLLAR
AND BOLDLY BADE HIM STAND
ALL IN MY DESPERATION
I STABBED HIM IN HIS CHEST
I KILLED A MAN FOR FLORA, THE LILLY OF THE WEST
AND SO I HAD TO STAND MY TRIAL
I HAD TO MAKE MY PLEA
THEY PLACED ME IN A CRIMINAL'S BLOCK
AND THEN COMMENCED ON ME
ALTHOUGH SHE SWORE MY LIFE AWAY
SHE GAVE MY HEART NO REST
STILL I LOVE MY FAITHLESS FLORA
THE LILLY OF THE WEST

I WALK A FREE MAN 1989 J. ZIEGLER

I BREAK OFF THE WINTER ICE
I TAKE OFF MY SHOE
I BREAK OFF THE WINTER ICE
THROW AWAY MY CLOTHES
DROP MYSELF INTO THE LAKE
WATCH THE RIPPLES FORM
DROP MYSELF INTO THE LAKE
SOMETHING NEW IS BORN
I WALK A FREE MAN-I TRUST THE SPIRIT
I SPEAK ONE LANGUAGE-I HOPE YOU CAN HEAR IT
I NO LONGER SEE ANY SHADOWS
I NO LONGER FEEL ANY BOUNDARIES
THIS IS MY GREEN EARTH, I CAN WALK IT
THIS IS MY BLUE SKY, I CAN TOUCH IT
I CAN WALK AROUND THE WORLD
OPEN ANY DOOR
I CAN WALK AROUND THE WORLD
STILL I ASK FOR MORE
SHOULD IT TAKE TEN THOUSAND YEARS
I'LL BE BACK AGAIN
SHOULD IT TAKE TEN THOUSAND YEARS
THERE WILL BE NO END
I WALK A FREE MAN-I TRUST THE SPIRIT
I SPEAK ONE LANGUAGE-I HOPE YOU CAN HEAR IT
ALL AROUND YOU THERE ARE FACES
ALL AROUND YOU THERE ARE PLACES
THIS IS YOUR GREEN EARTH
YOU CAN WALK IT
THIS IS YOUR BLUE SKY
YOU CAN TOUCH IT
THIS IS DESERT LAND
DON'T YOU LOVE IT
THIS IS CHERRY PIE
YOU CAN EAT IT
THIS IS OUR GREAT RACE
WE CAN WIN IT
THIS IS OUR TIME
WON'T YOU SHARE IT?

THE COWBOY'S DREAM 1989 J. ZIEGLER

I SEE PERSIA,
I SEE PERSIA AND A STRING OF BEADS
I SEE PERSIA, A STRING OF BEADS
ON A DARK VEILED DANCER
THEN SHE'S GONE, CARRIED BY THE WIND
THEN SHE'S GONE TAKEN TO THE FRINGE

I SEE MOONLIGHT
I SEE MOONLIGHT IN MANY COLORS
I SEE MOONLIGHT IN MANY COLORS
AS THE LION SEEKS THE SLEEPING GYPSY
THEN THERE GONE, TOSSED INTO THE SKY
THEN THERE GONE, DRIFTING INTO TIME

I SEE OCEAN
I SEE OCEANS FLOOD THE DESERT
I SEE OCEANS FLOOD THE DESERT
BRIDGE THE TRIBES AND DASH THE MADMAN
THEN IT'S GONE, TAKEN FROM MY VIEW
THEN IT'S GONE, COVERED ALL IN BLUE

Wild Blue Yonder

A

ROSSETTI'S SONG 3 STEP SKA
SORRY THE DAY I WAS MARRIED
CHOIR ROOM THE LILLY OF THE WEST



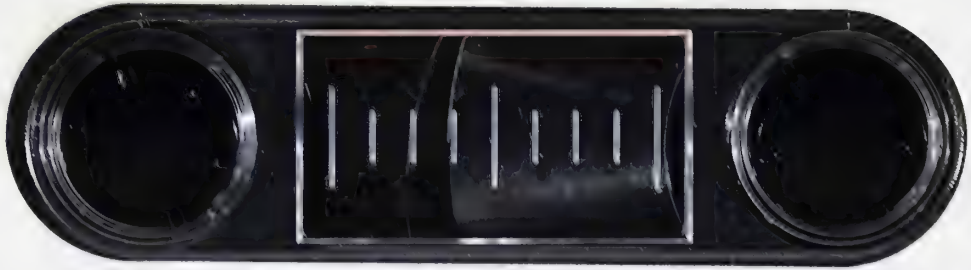
© MAJOR LINGO

Cro2
DOLBY

Wild Blue Yonder

B

I WALK A FREE MAN
THE COWBOY'S DREAM
SHE SAID, SHE SAID





© MAJOR LINGO

Cro2
DOLBY


Major
Lines

PRODUCED BY MAJOR LINGO
ENGINEER S. AQUILINO (RIGHT AT HOME RECORDING)
MAJOR LINGO C/O 1110 W. SALANO DR., PHOENIX, AZ 85013

Major Lingo

SO IT GOES
JUST A LITTLE GIRL
GOIN OUT TO BELUSHI
F
CARNIVAL LIVES

ROOM W/ NO WINDOW
SECRET
*MADDY GROVES
*WORKING CLASS HERO
GAELIC

ALL SONGS © 1985 MAJOR LINGO
EXCEPT *WORKING CLASS HERO, J. LENNON
AND *MADDY GROVES, TRAD. ARR: LINGO

A

Major Lingo

SO IT GOES · JUST A LITTLE GIRL

GOIN OUT TO BELUSHI · F · CARNIVAL LIVES



© 1985

Cro2
DOLBY

B

Major Lingo

ROOM WITH NO WINDOW · SECRET

MADDY GROVES · WORKING CLASS HERO · GAELIC



© 1985

Cro2
DOLBY



A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

BRIGHTON ROCK
"CAN'T WAIT FOR THE NIGHT" 4:10
FROM LP "YOUNG, WILD & FREE" (90544)
ATCO/ATLANTIC RECORDS


maxell
VHS
A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
BRIGHTON ROCK
"CAN'T WAIT FOR THE NIGHT"
4:10

CHONDA PIERCE

On Her Soapbox



ADVANCE RELEASE

Chonda Pierce has shared her unique brand of humor with over 1,000,000 people this past year. In the course of an hour she has audiences laughing, crying and closer to understanding the grace God extends to us in the midst of trial.

Through her tongue and cheek delivery Chonda lovingly pokes fun at life's daily challenges as only she can. From conversations between a husband and wife to Charlie's Angels....yes Charlie's Angels, Chonda explores life's experiences and how they make us who we are.

CONTACT INFO:
Publicity - Matt Williams - 615.457.2222
To place orders please contact your Word Distribution Sales Rep: 1.800.876.9673



Book available from Zondervan Publishing

ZondervanPublishingHouse

Chonda Pierce *Yes...And Amen*

Chonda's first full-length music projecct


Chonda Pierce
On Her Soapbox
Advanced Release · 801538169X
In-Stores 9/14/99
© 1999 Word Entertainment, a division of Word Music Group, Inc.
For promotional use only. Not for resale.
MYRRH RECORDS

DOLBY HX Pro

MYRRH RECORDS

ADVANCE RELEASE

CHONDA PIERCE

ON HER SOAPBOX



MERCURY RECORDS Worldwide Plaza, 825 Eighth Avenue, New York, NY 10019 **(212) 333-8000**

a PolyGram company

-RICHIE SAMBORA
"STRANGER IN THIS TOWN" 5:03 C/C
-BILLY FALCON
"HEAVEN'S HIGHEST HILL" 3:51 C/C
-DAN REED NETWORK
"LONG WAY TO GO" 3:40
MERCURY RECORDS


mercury
a PolyGram company
RICHIE SAMBORA
BILLY FALCON
DAN REED NETWORK

ELEKTRA ENTERTAINMENT

NATALIE COLE
"THE CHRISTMAS SONG"
3:42 (CC)


ELEKTRA ENTERTAINMENT
NATALIE COLE
"THE CHRISTMAS SONG"
3:42 (CC)

NATALIE COLE
"THE CHRISTMAS SONG"
3:42 (CC)

Elektra Entertainment
75 Rockefeller Plaza
New York NY 10019

345 North Maple Drive
Suite 123
Beverly Hills CA 90210

3M
T-15 VHS

DAN SEALS
"WE ARE ONE" CLOSED CAPTIONED
TIME - 3:55
WARNER BROS. RECORDS


DAN SEALS
"WE ARE ONE"
CLOSED CAPTIONED
TIME - 3:55
PLEASE RETURN TO:
WARNER BROS. RECORDS
1815 DIVISION
NASHVILLE, TN 37203



ARTIST:

HELEN BRUNER

TITLE:

"GIMME REAL LOVE"

TIME:

4:22

ADDITIONAL INFO:


HELEN BRUNER
"GIMME REAL LOVE"
4:22

NEW AND HOT!

HERE IT IS!!!!
THE NEW AND HOT VIDEO FROM.....

HELEN BRUNER

"Gimme Real Love"

YES...THIS NEW SINGLE IS BREAKING AND BREAKING BIG...AT URBAN RADIO..IN THE CLUBS...AND NOW ON TO CROSSOVER/CHR RADIO!!!!!!!!!!

****

D O N ' T W A I T . . . D O N ' T HESITATE...CHECK OUT THIS NEW VIDEO FROM PHILLY'S OWN, HELEN BRUNER!!!!ON CARDIAC RECORDS.



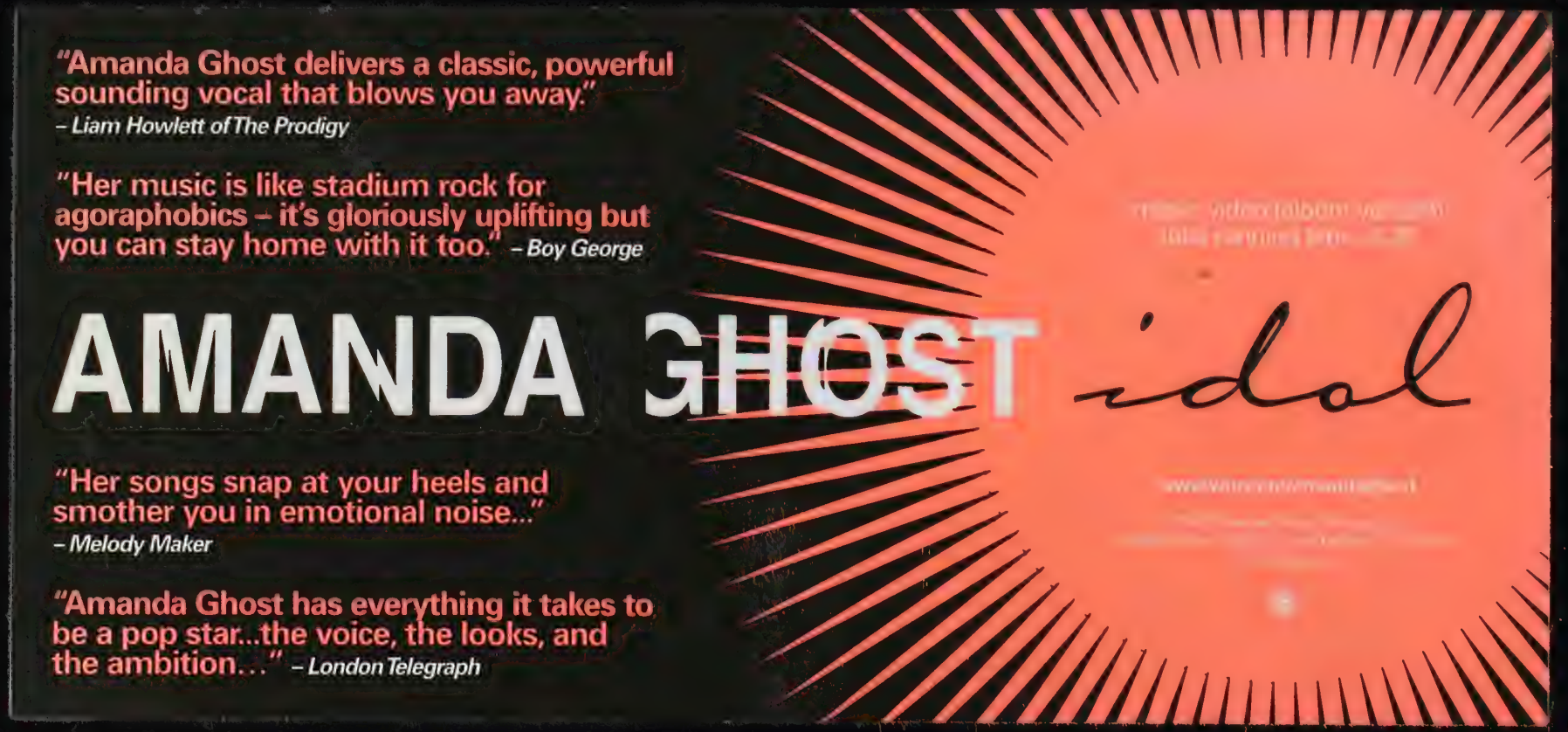


ARTIST: HELEN BRUNER

TITLE: "GIMME REAL LOVE"

TIME: 4:22


VHS
VIDEO CASSETTE
THIS SIDE IN
The Cranberries: Live
800 631 669 - 3
Island (66:57)
VP94-032


"Amanda Ghost delivers a classic, powerful sounding vocal that blows you away."
– Liam Howlett of The Prodigy
"Her music is like stadium rock for agoraphobics – it's gloriously uplifting but you can stay home with it too." – Boy George
AMANDA GHOST
idol
"Her songs snap at your heels and smother you in emotional noise..."
– Melody Maker
"Amanda Ghost has everything it takes to be a pop star...the voice, the looks, and the ambition..." – London Telegraph


AMANDA GHOST
"Idol"

THE MASTERING STUDIO

3300 Warner Blvd.
Burbank, CA 91505
(818) 953-3399

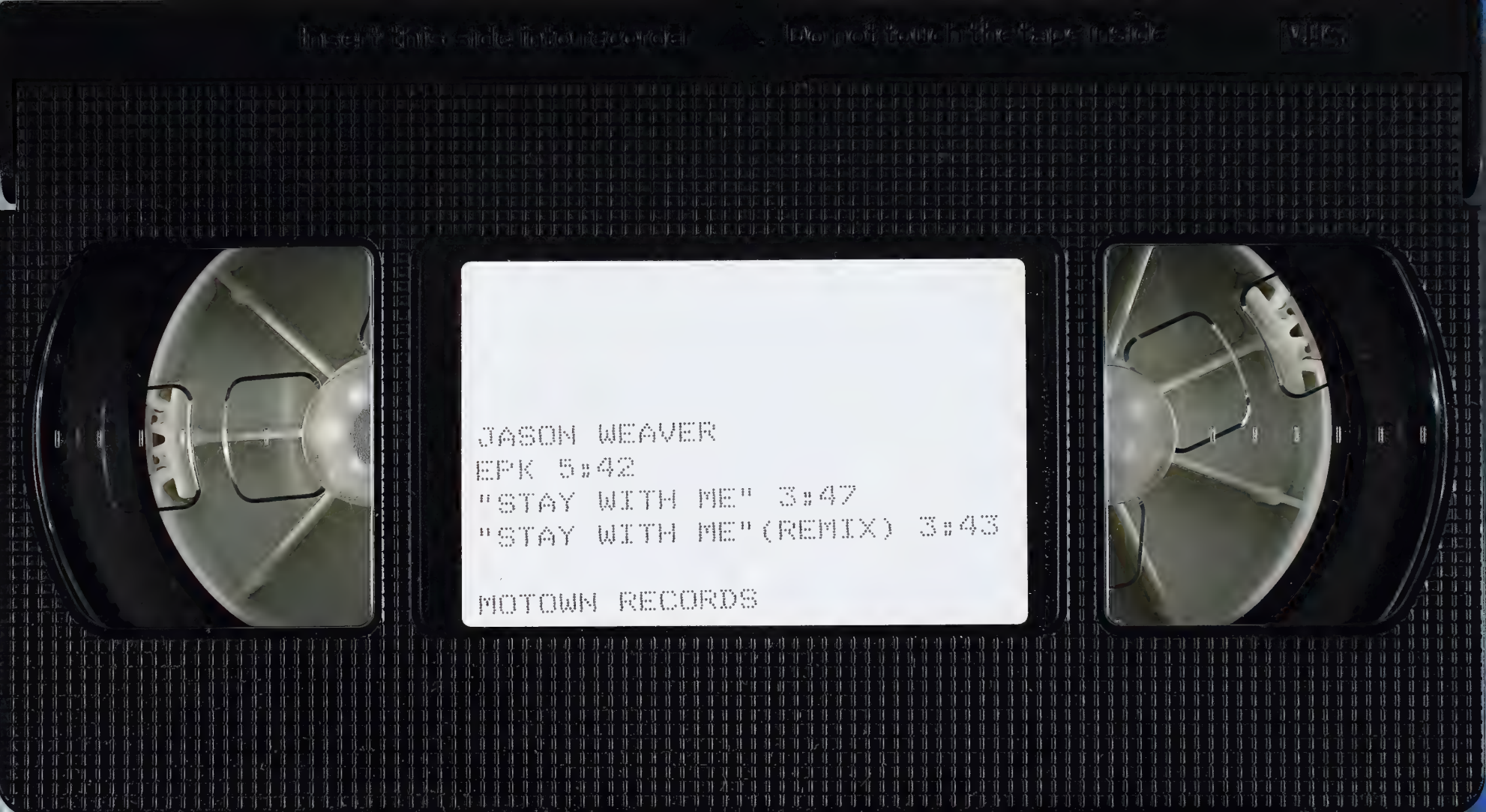
FILTER
"PHENOMENOLOGY"

93:08

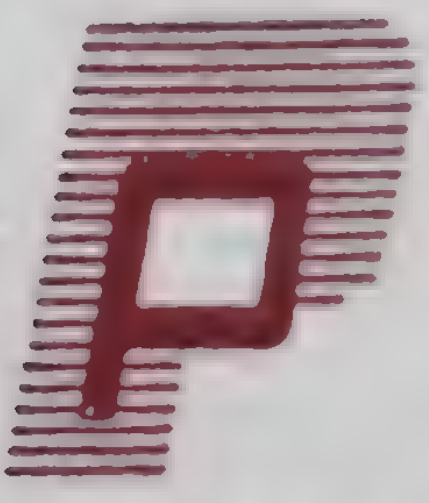
PART 2 OF 2

VHS NTSC (Stereo)
Warner Bros. Records, Inc.
The Mastering Studio
09/26/1996 W011217

TMS-30034


JASON WEAVER
EPK 5:42
"STAY WITH ME" 3:47
"STAY WITH ME"(REMIX) 3:43
MOTOWN RECORDS

JASON WEAVER
EPK 5:42
"STAY WITH ME" 3:47
"STAY WITH ME"(REMIX) 3:43 MOTOWN RECORDS



PRODUCERS POST

A HUNT-JAFFE COMPANY

2625 West Olive Ave.
Burbank, CA 91505
(818) 841-6750

CATATONIA

"I AM THE MOB"

Vapor Records

PRODUCERS
POST
A HUNT-JAFFE COMPANY
2625 West Olive Ave.
Burbank, CA 91505
(818) 841-6750

CATATONIA
"I AM THE MOB"

TRT 3:10

VHS NTSC
Vapor Records
05/04/98


PRODUCERS
POST
A HUNT-JAFFE COMPANY
2625 West Olive Ave.
Burbank, CA 91505
(818) 841-6750
CATATONIA
"I AM THE MOB"
TRT 3:10
VHS NTSC
Vapor Records
05/04/98

HOWLIN' MAGGIE
"ALCOHOL"

RT/4:02
COLUMBIA RECORDS

SONY MUSIC STUDIOS/HM-A-D2-S-040996/ W.O. 60516D 4/12/96


HOWLIN' MAGGIE
"ALCOHOL"
RT/4:02
COLUMBIA RECORDS
SONY MUSIC STUDIOS/HM-A-D2-S-040996/ W.O. 60516D 4/12/96

HOWLIN' MAGGIE
"ALCOHOL"

RT/4:02
COLUMBIA
RECORDS

SONY MUSIC STUDIOS/HM-A-D2-S-040996/
W.O. 60516D 4/12/96



- DAVE WAKELING -
"SHE'S HAVING
A BABY"

LENGTH: 3:55 MINS.

AV3321
1/22/88
PARAMOUNT
AUDIO VIDEO

STEREO



Dubs Incorporated
Video Tape Duplication
6360 Delongpre Ave.
Hollywood, CA 90028
(213) 461-3726

DAVE WAKELING

"SHE'S HAVING A BABY"

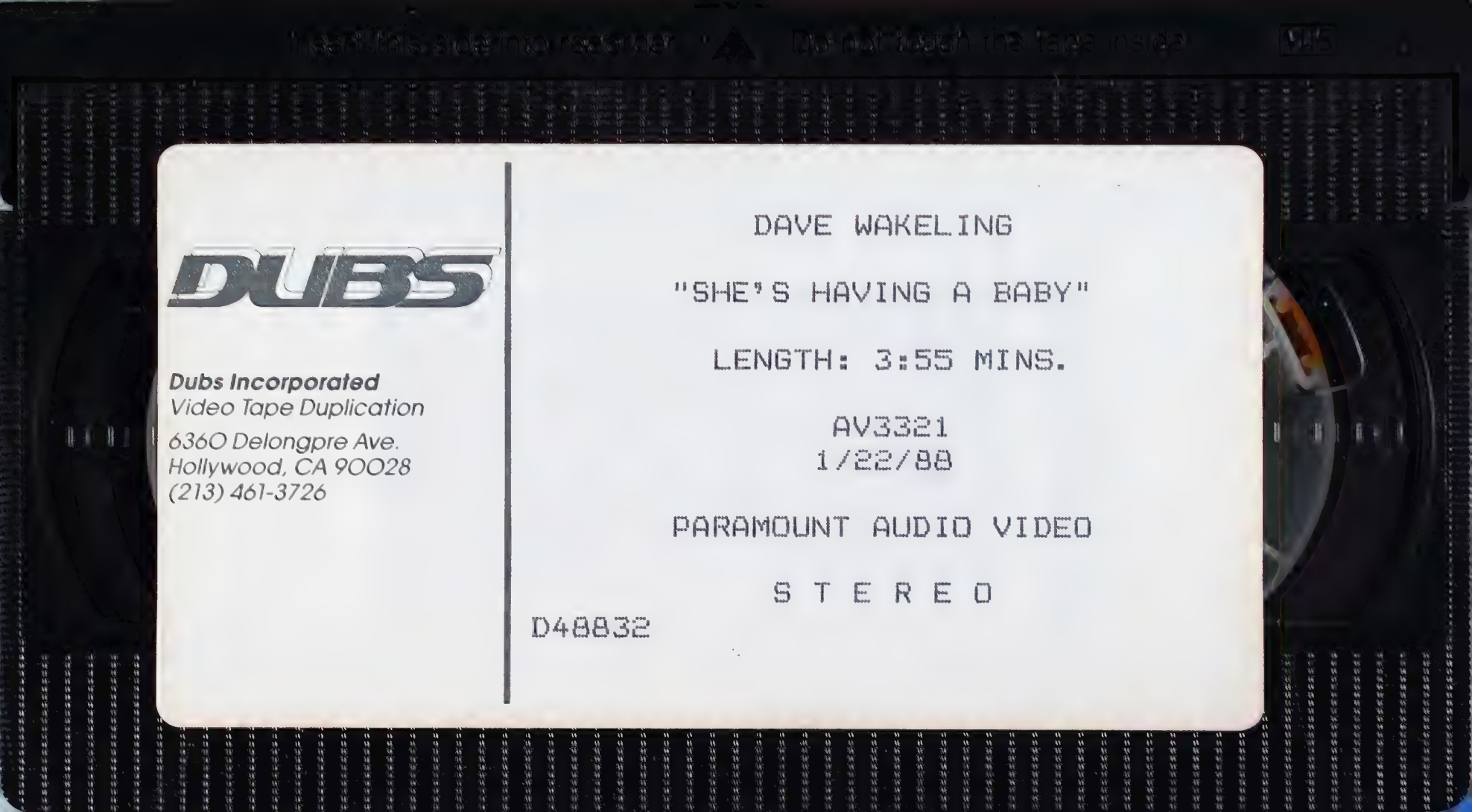
LENGTH: 3:55 MINS.

AV3321
1/22/88

PARAMOUNT AUDIO VIDEO

S T E R E O

D48832

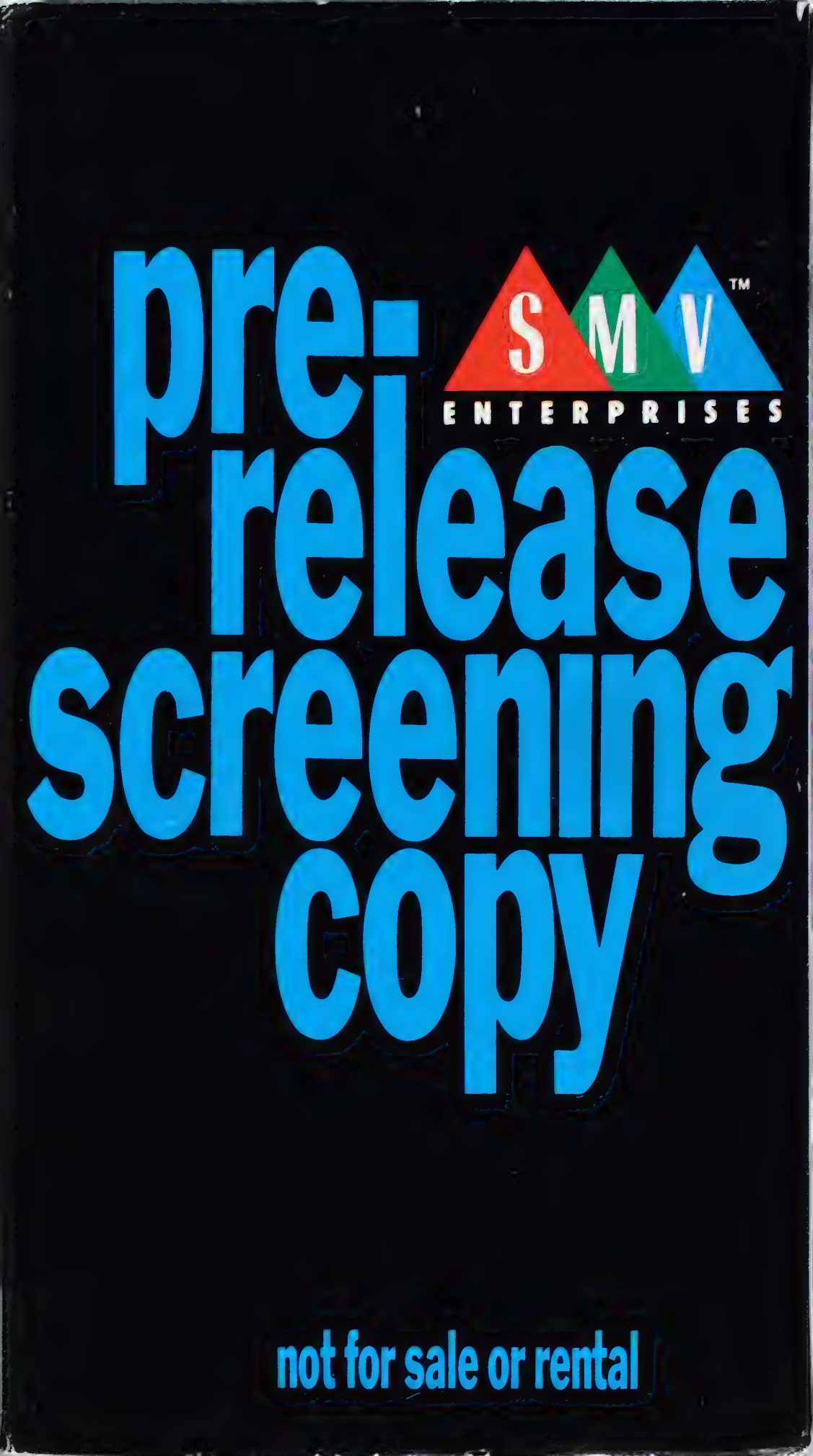

DUBS
Dubs Incorporated
Video Tape Duplication
6360 Delongpre Ave.
Hollywood, CA 90028
(213) 461-3726
DAVE WAKELING
"SHE'S HAVING A BABY"
LENGTH: 3:55 MINS.
AV3321
1/22/88
PARAMOUNT AUDIO VIDEO
S T E R E O
D48832

EPIC RECORDS
METAL CHURCH
"DATE WITH POVERTY"
5:44 MC-DWP-S-042291E
189333MW 6/23/92


Insert this side into recorder
Do not touch the tape inside
VHS
EPIC RECORDS
METAL CHURCH
"DATE WITH POVERTY"
5:44 MC-DWP-S-042291E
189333MW 6/23/92

EPIC RECORDS
METALCHURCH
"DATE WITH
POVERTY"
5:44 MC-DWP-S
-042291E
189333MW
6/23/92


SNEAK PREVIEW:
MOTORHEAD LIVE
EVERYTHING LOUDER THAN
EVERYTHING ELSE
19V-49033
RUNNING TIME: 75 MINUTES
IN STORE: 6/4/91
NOT FOR SALE OR RENTAL
(C) 1991 SONY MUSIC
ENTERTAINMENT INC.


pre-release screening copy
SMV
ENTERPRISES
not for sale or rental

"P D A"

BY

AUDIO ADRENALINE

FROM THE ALBUM

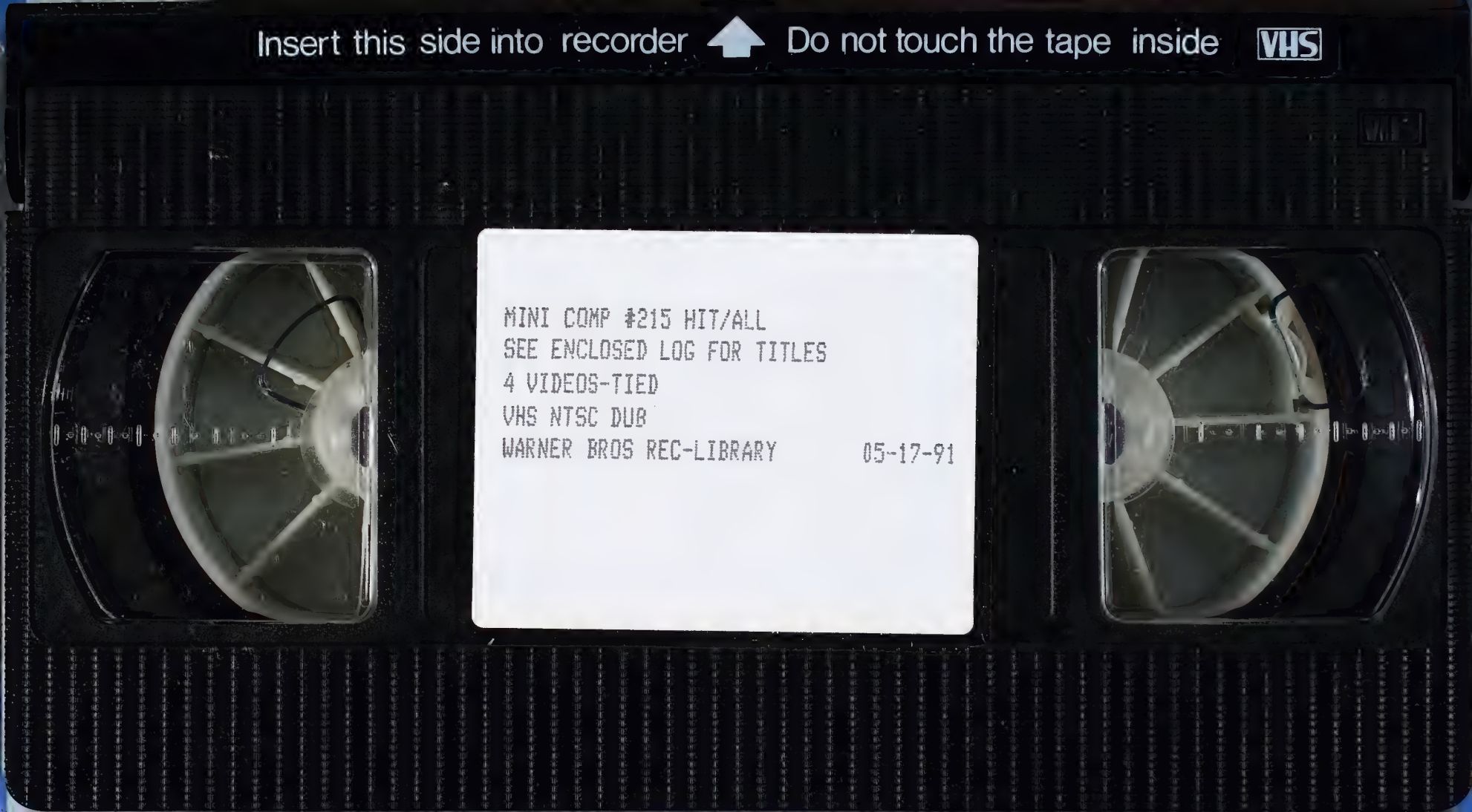
"AUDIO ADRENALINE"

TIME - 4:07

THE FOREFRONT COMMUNICATIONS
GROUP, INC.


"P D A"
BY
AUDIO ADRENALINE
FROM THE ALBUM
"AUDIO ADRENALINE"
TIME - 4:07
THE FOREFRONT COMMUNICATIONS
GROUP, INC.

MINI COMP #215 HIT/ALL
SEE ENCLOSED LOC FOR TITLES
4 VIDEOS-TIED
VHS NTSC DUB
WARNER BROS REC-LIBRARY 05-17-91


Insert this side into recorder
Do not touch the tape inside
VHS
MINI COMP #215 HIT/ALL
SEE ENCLOSED LOG FOR TITLES
4 VIDEOS-TIED
VHS NTSC DUB
WARNER BROS REC-LIBRARY
05-17-91

MINI COMP $215 HIT/ALL

1. ELVIS COSTELLO
"THE OTHER SIDE OF SUMMER" 3:52
FROM THE WARNER BROS. ALBUM
(MIGHTY LIKE A ROSE) WARNER BROS RECORDS

2. AL B. SURE! "HAD ENUF?" 4:00
FROM THE WARNER BROS. ALBUM
(PRIVATE TIMES.AND THE WHOLE 91)WARNER BROS.REC.

3. SEAL "CRAZY" 4:28
FROM THE SIRE/WARNER BROS. ALBUM(SEAL) SIRE REC.

4. JASMINE GUY "JUST WANT TO HOLD YOU" 4:10
FROM THE WARNER BROS. ALBUM
(JASMINE GUY) WARNER BROS. RECORDS

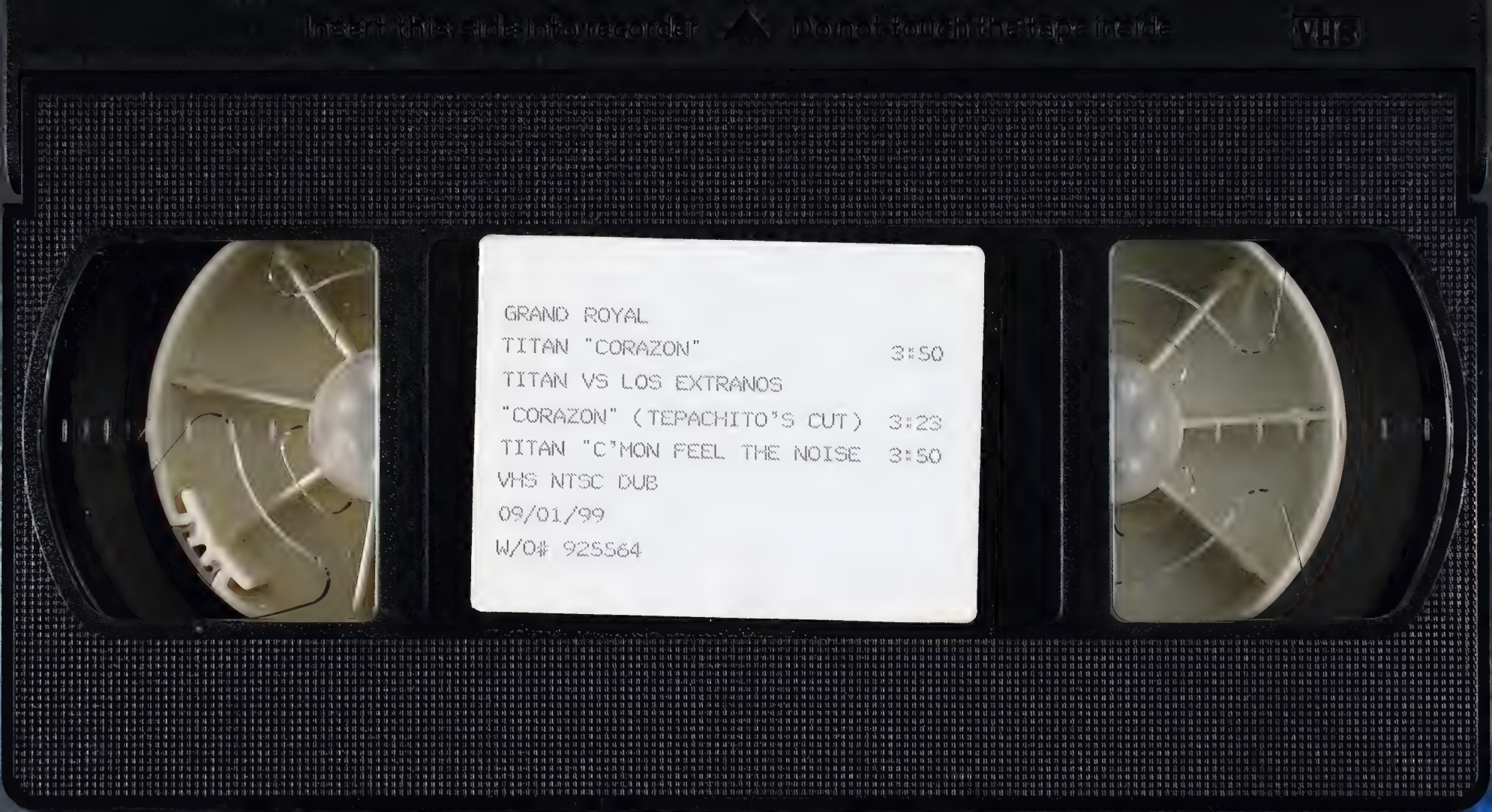
4 VIDEOS-TIED *VHS NTSC DUB*

WARNER BROS REC-LIBRARY 05-17-91

MINI COMP #215
HIT/ALL
4 VIDEOS-TIED
SEE ENCLOSED LO
FOR TITLES
VHS NTSC DUB
WARNER BROS REC
-LIBRARY
05-17-91
C90819

GRAND ROYAL
TITAN
CORAZON 3:50
TITAN VS LOS
EXTRANOS
CORAZON
(TEPACHITO'S
CUT) 3:23
TITAN
C'MON FEEL
THE NOISE
3:50

GRAND ROYAL
TITAN "CORAZON" 3:50
TITAN VS LOS EXTRANOS
"CORAZON" (TEPACHITO'S CUT) 3:23
TITAN "C'MON FEEL THE NOISE 3:50
VHS NTSC DUB
09/01/99
W/O# 925564


Insert this side into recorder
Do not touch the tape inside
VHS
GRAND ROYAL
TITAN "CORAZON" 3:50
TITAN VS LOS EXTRANOS
"CORAZON" (TEPACHITO'S CUT) 3:23
TITAN "C'MON FEEL THE NOISE 3:50
VHS NTSC DUB
09/01/99
W/O# 925564


Michael Monroe
MAN WITH NO EYES
THE VIDEO FROM
THE MERCURY LP
"NOT FAKIN' IT"
VP 106


Michael Monroe
MAN WITH NO EYES
FROM THE MERCURY LP
"NOT FAKIN' IT"
VP 106
For Promotional Use Only - Not For Sale

VDI INC.

REALITY TRAIN PICTURES
LIVE WITH THIS
"ADRIFT IN AMERICA"
LENGTH: 85:00
VHS NTSC DUB
04/20/93 W/O 88715

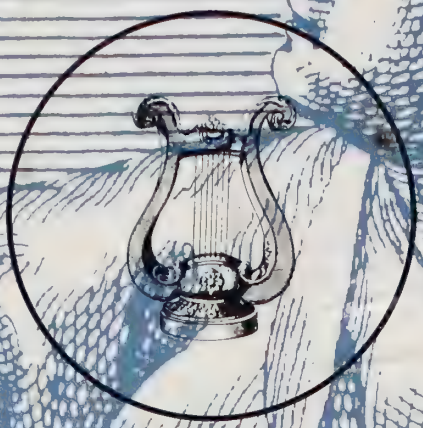
6920 Sunset Blvd. / Hollywood, California 90028 / 213-957-5500 / FAX: 213-957-9500


VDI INC.
REALITY TRAIN PICTURES
LIVE WITH THIS
"ADRIFT IN AMERICA"
LENGTH: 85:00
VHS NTSC DUB
04/20/93 W/O 88715



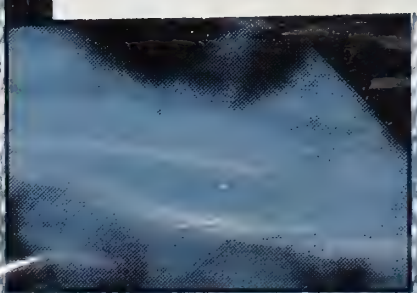
REALITY TRAIN
PICTURES
LIVE WITH
THIS
"ADRIFT IN
AMERICA"
95:00
VHS NTSC DUB
04/20/93


Virgin
COMPILATION
REEL #19
VIRGIN RECORDS
9247 ALDEN DRIVE
BEVERLY HILLS CA 90210
213-278-1



VIRGIN COMPILATION
REEL #19

1) JOHNNY HATES JAZZ
"SHATTERED DREAMS"
2) ZIGGY MARLEY
"TOMORROW PEOPLE"
3) MILLIONS LIKE US
"IN LOVE WITH YOURSELF"
4) DAVID SYLVAN
"ORPHEUS"
5) BALAAM AND THE ANGEL
"I LOVE THE THINGS YOU
DO TO ME"
6) LAST EMPEROR "THEME FROM
THE LAST EMPEROR
RAIN/THE LAST CORONATION
7) GARY TAYLOR




Virgin
COMPILATION
REEL #19
VIRGIN RECORDS
9247 ALDEN DRIVE
BEVERLY HILLS CA 90210
213-278-1181

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-MR. BIG
"GREEN-TINTED SIXTIES MIND" 3:29 DOLBY C/C
FROM LP "LEAN INTO IT" (82209)
ATLANTIC RECORDS
-MOEV
"HEAD DOWN" 3:59
FROM LP "HEAD DOWN" (82074)
NETTWERK/ATLANTIC RECORDS


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
MR. BIG
MOVV

MCA HOME VIDEO

SCREENING CASSETTE

MCA™ HOME VIDEO

MCA™ HOME VIDEO

MCA™ HOME VIDEO

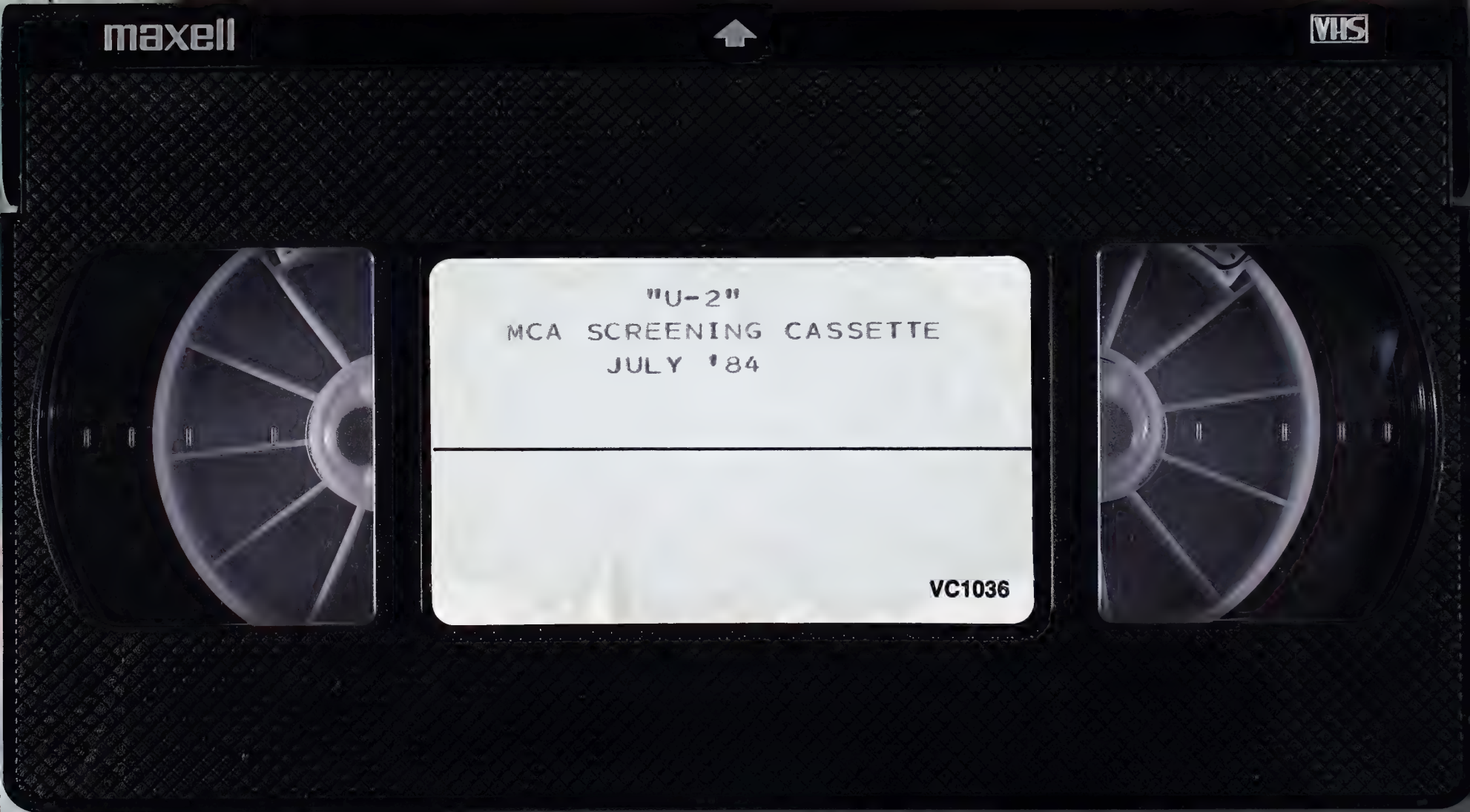
"U-2"
MCA SCREENING CASSETTE
JULY '84

VC1036

This cassette is the property of MCA Home Video, Inc. and is being provided for promotional use only. Any duplication or sale of this cassette is strictly prohibited.

MCA™
HOME VIDEO

70 Universal City Plaza, Universal City, CA 91608


maxell
VHS
"U-2"
MCA SCREENING CASSETTE
JULY '84
VC1036


E214AA
T-60
U-TWO
MCA
0024854-V50060
070584-V 4451-2-1-

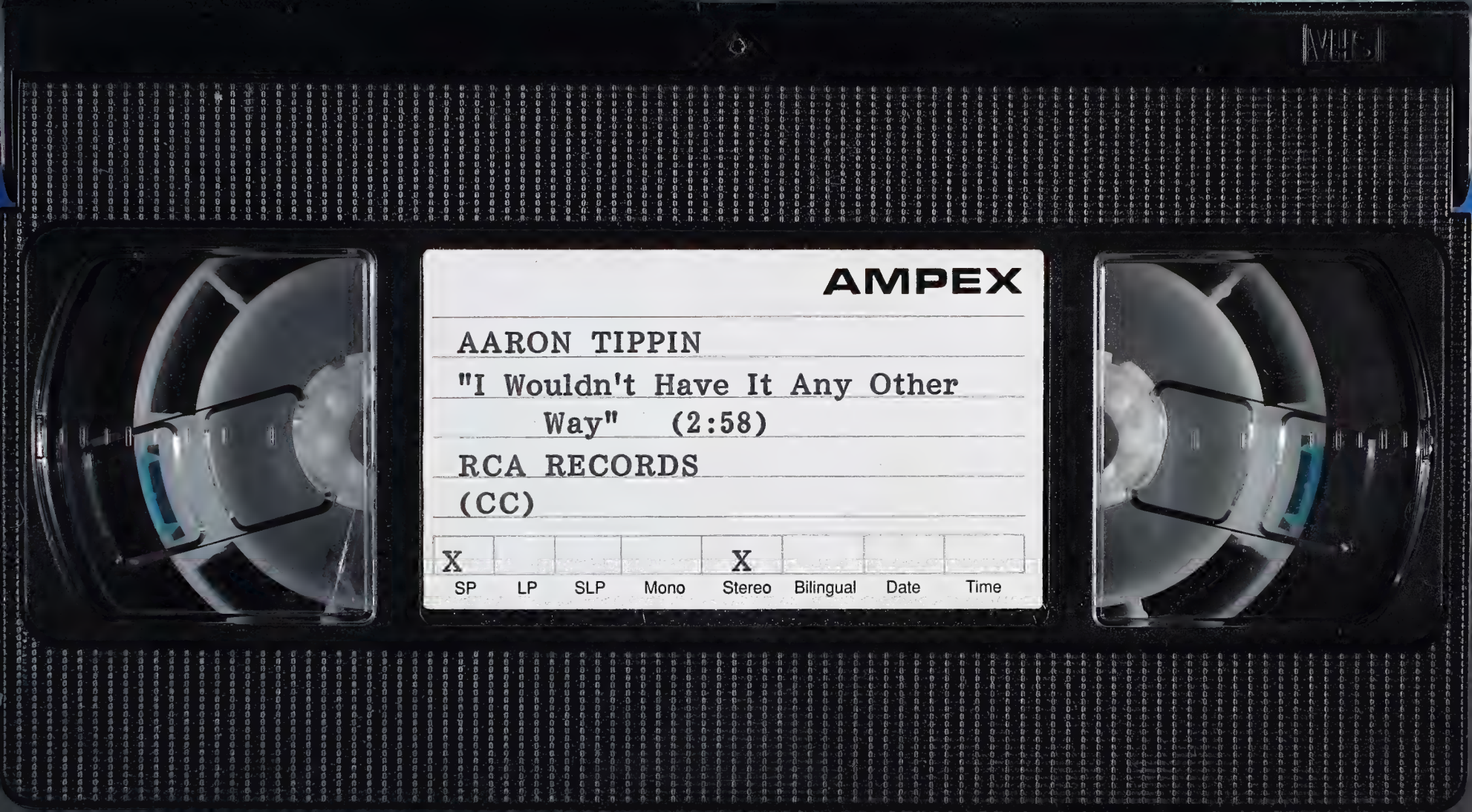
AMPEX

AARON TIPPIN

"I Wouldn't Have It Any Other Way" (2:58)

RCA RECORDS (CC)

VHS


AMPEX
AARON TIPPIN
"I Wouldn't Have It Any Other Way" (2:58)
RCA RECORDS
(CC)
X
X
SP
LP
SLP
Mono
Stereo
Bilingual
Date
Time

"IT'S A BLOCKBUSTER!
Duke Ellington let a song go out of his heart and into ours. It will knock you breathless!" —NBC-TV

Memorable music and incredible dancing transport you into the Grand Duke's world!



Here's the eye-popping, foot-stomping, Tony award-winning musical extravaganza that will send you into jazz heaven!

It's an unforgettable celebration of the genius of Duke Ellington, brought to vibrant life with incredible talents, award-winning costumes, and all the lights and colors of Broadway!

And the Grand Duke's most cherished songs are all here, in full, vivid stereo:

- TAKE THE 'A' TRAIN
- SOLITUDE
- SATIN DOLL
- PERDIDO
- IT DON'T MEAN A THING
- SOPHISTICATED LADY
- I GOT IT BAD AND THAT AIN'T GOOD
- MOOD INDIGO
- DON'T GET AROUND MUCH ANYMORE
- CARAVAN
- I LET A SONG GO OUT OF MY HEART
- I'M BEGINNING TO SEE THE LIGHT
- IN A SENTIMENTAL MOOD
- COTTON TAIL
- DO NOTHING 'TIL YOU HEAR FROM ME
- LOVE YOU MADLY
- THINGS AIN'T WHAT THEY USED TO BE
- I'VE GOT TO BE A RUG CUTTER
- MUSIC IS A WOMAN
- THE MOOCH
- HIT ME WITH A HOT NOTE AND WATCH ME BOUNCE
- EVERYTHING BUT YOU
- BLI-BLIP
- DROP ME OFF IN HARLEM
- ROCKIN' IN RHYTHM
- DUKE'S PLACE
- JUST SQUEEZE ME
- DANCERS IN LOVE
- ECHOES OF HARLEM
- I'M JUST A LUCKY SO AND SO
- IMAGINE MY FRUSTRATION
- KINDA DUKISH
- I'M CHECKING OUT GOOMBYE
- KO KO

The whirlwind dancing is tremendous; the sparkling sets are outrageous; the music is...well...pure Ellington! So take the 'A' train to the brightest entertainment in town—Duke Ellington's *Sophisticated Ladies*!

Approx. 108 minutes

STARRING HINTON BATTLE PHYLLIS HYMAN SPECIAL GUEST PAULA KELLY
ALSO STARRING TERRI KLAUSNER GREGG BURGE AND GARY Q. LEWIS



Thrill to the impassioned sound of the city as heard through Ellington's ears!

J2 COMMUNICATIONS
10850 Wilshire Blvd.
Los Angeles, CA 90024
A Black Tie
Network Production
Program content ©1982
Oak Media Development Corp.
Package design
©1988 J2 Communications
ISBN 1-55875-033-9


BÉTELGEUSE
PRODUCTIONS INC.
Printed on Recycled Papers
DAN REED NETWORK
"MIX IT UP"

BETELGEUSE PRODUCTIONS INC.

44 east 32nd street, new york, ny 10016

-DAN REED NETWORK
"MIX IT UP" 4:38
MERCURY RECORDS
7/11/91

RUNNING TIME APPROX 60 MINUTES

LIVE

ZIGGY MARLEY AND THE MELODY MAKERS

AZD

3-50127

VIRGIN MUSIC VIDEO

HI FI STEREO VHS

ZIGGY MARLEY AND

CONSCIOUS PARTY



LIVE

AT THE PALLADIUM

THE MELODY MAKERS



Conscious Party
Tomorrow People
Tumblin' Down
Lee & Molly
We Propose
What's True
Rat Race
Time Will Tell
Unuh Nuh Listen Yet
We Love Reggae
Music: Give It
All You Got
Lord We A Come

DIRECTED BY **Leslie Libman** AND **Larry Williams**
PRODUCED BY **David Naylor**

ALL SONGS WRITTEN BY: **Ziggy Marley**
ALL SONGS PUBLISHED BY: **Ziggy Music Inc.**
ALL SONGS ADMINISTERED BY: **Colgems-EMI Music Inc. (ASCAP)**
EXCEPT: **Tumblin' Down:** WRITTEN BY **Ziggy Marley** & **Tyrone Downie**
Rat Race: WRITTEN BY **Bob Marley** PUBLISHED BY **Bob Marley Music Ltd.**
Time Will Tell: WRITTEN BY **Bob Marley** PUBLISHED BY **Bob Marley Music Ltd.**
Unuh Nuh Listen Yet: WRITTEN BY **Ziggy Marley** & **Constantine Walker**

DESIGN BY: **Sarajo Frieden**

Running Time Approx 60 Minutes
HiFi Stereo VHS

©1988 Virgin Records America, Inc.
"Dolby" and the ⊡ are trademarks of Dolby Laboratories Licensing Corporation.
This program has been duplicated from a digital audio source. Virgin Records America, Inc. 9247 Alden Drive, Beverly Hills, CA 90210. For non-commercial private exhibition in homes only. Any public performance, other use, or copying is strictly prohibited. All rights under copyright reserved. Printed in USA.

0 7567-50127-3 3

VIRGIN MUSIC VIDEO

ZIGGY MARLEY AND THE MELODY MAKERS

CONSCIOUS PARTY

LIVE AT THE PALLADIUM

DIRECTED BY LESLIE LIBMAN AND LARRY WILLIAMS
PRODUCED BY DAVID NAYLOR

RUNNING TIME APPROX 60 MINUTES HIFI STEREO VHS 3-50127

FOR NON-COMMERCIAL PRIVATE EXHIBITION IN HOMES ONLY. ANY PUBLIC PERFORMANCE, OTHER USE, OR COPYING IS STRICTLY PROHIBITED. ALL RIGHTS UNDER COPYRIGHT RESERVED.

FBI WARNING: FEDERAL LAW PROVIDES SEVERE CIVIL AND CRIMINAL PENALTIES FOR THE UNAUTHORIZED REPRODUCTION, DISTRIBUTION OR EXHIBITION OF COPYRIGHTED MOTION PICTURES AND VIDEO TAPES (TITLE 17, UNITED STATES CODE, SECTION 501 AND 506). THE FEDERAL BUREAU OF INVESTIGATION INVESTIGATES ALLEGATIONS OF CRIMINAL COPYRIGHT INFRINGEMENT. (TITLE 17, UNITED STATES CODE, SECTION 506)

VIRGIN RECORDS AMERICA, INC. 9247 ALDEN DRIVE,
BEVERLY HILLS, CA 90210.

©1988 VIRGIN RECORDS AMERICA, INC. PRINTED IN USA.

VIRGIN MUSIC VIDEO

For Promotional Use Only

the Waterboys

THE WHOLE OF THE MOON



from the album

BEST OF THE WATERBOYS '81-'90

VPRO 25051

Chrysalis

℗ & © 1991 Ensign Records, Ltd. A sub. of Chrysalis Records Ltd.
Dist by Chrysalis Records, Inc. 645 Madison Ave. NY, NY 10022

Ensign

Warning: For non-commercial exhibition only. Any public performance or other use or reproduction of this tape is prohibited by Federal law and subject to criminal prosecution.


Chrysalis
© Chrysalis Records, Inc 1988
THE WATER BOYS
"THE WHOLE OF THE MOON"
LP – THE BEST OF THE
WATER BOYS '81 – '90
4:55

Chrysalis

Please Return to:
Chrysalis Records Inc. Video Dept.
645 Madison Avenue, New York, New York 10022-1010

THE WATER BOYS
"THE WHOLE OF THE MOON"
LP - THE BEST OF THE
WATER BOYS '81 - '90
4:55



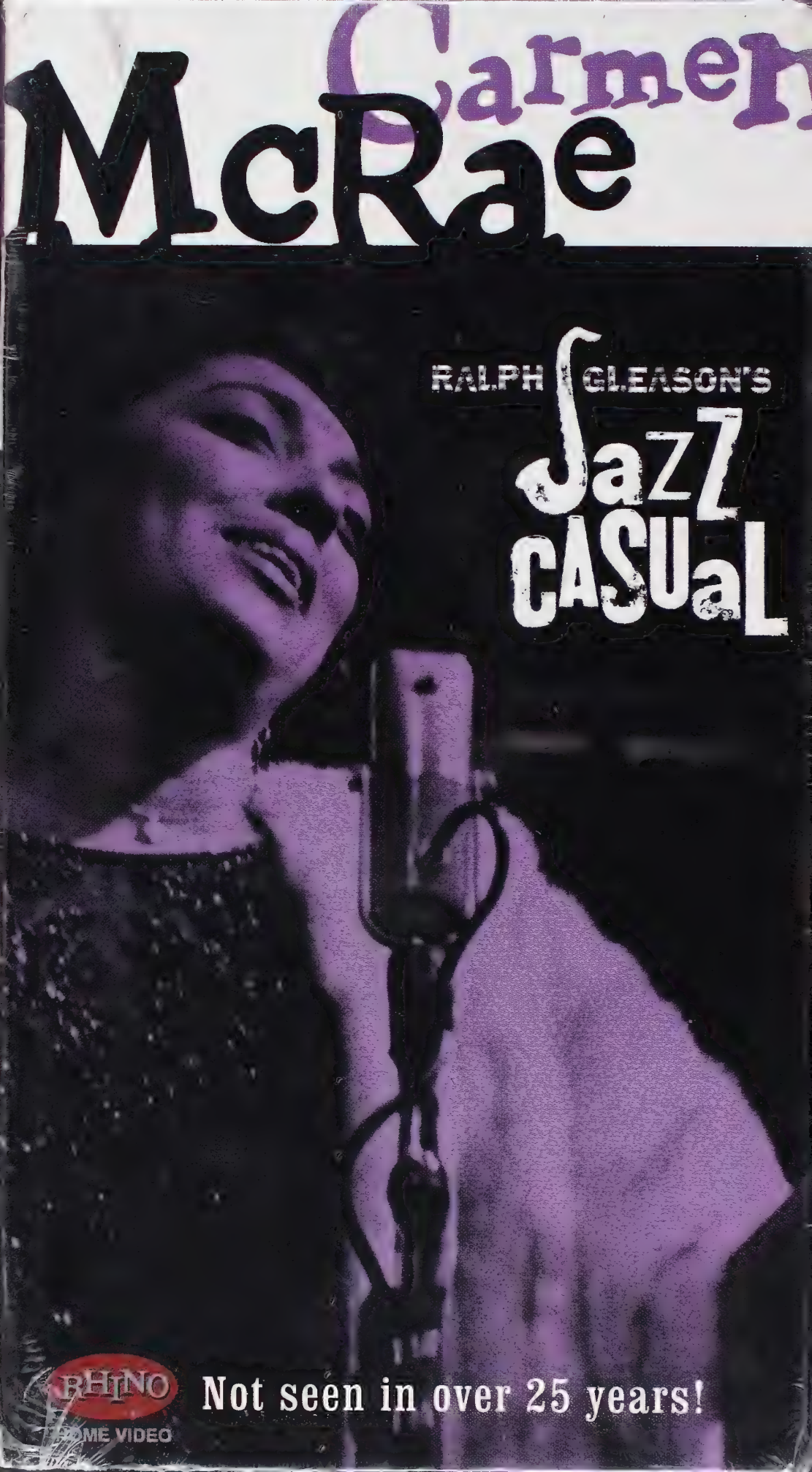
Carmen McRae

RALPH J. GLEASON'S

Jazz Casual

RHINO HOME VIDEO R3 2583

Carmen McRae



RALPH GLEASON'S

Jazz Casual

RHINO HOME VIDEO

Not seen in over 25 years!



RALPH J. GLEASON'S

Jazz Casual

ISBN 1-56605-472-9

0 8122-72583-3 7

LIVE MUSIC PERFORMANCES AND INTERVIEWS

I loved Carmen McRae. Not because she was a great singer and interpreter of songs. She was. She could take a mediocre song and make it great. Or a great song and make it magnificent. Or a magnificent song and . . . well, you get the idea.

I loved Carmen because, of all the jazz musicians my father knew, she made me feel the most special when I was around. I'd go with my father to a nightclub to see her, and she would always make sure the waitresses brought the milk, or juice, to drink, and usually would come over and plant a big kiss on my cheek. I'd walk around all night with Carmen's lip imprint on my face.

But, Lord, that women could sing. She didn't even need an audience, her connection to the music was so strong. In this rare television appearance on Jazz Casual, with the Vince Guaraldi Trio, Carmen performs on an empty soundstage, with no audience other that the production crew and producer/host Ralph Gleason. And, still she manages to imbue her performance with such emotion, such commitment, she could have been singing directly to you . And so she is.

—Toby Gleason

Toby Gleason is a 30-year music business veteran, nationally credited voiceover performer, and son of Ralph J. Gleason.

Carmen McRae	vocals
Norman Simmons	piano
Walter Perkins	drums
Victor Sproles	bass

I'm Gonna Lock My Heart 2:37
Trouble Is A Man 3:27
If You Never Fall In LoveWith Me 3:37
'Round Midnight 4:29
Love For Sale 4:26
Exactly Like You :24

Air date: March 15, 1968

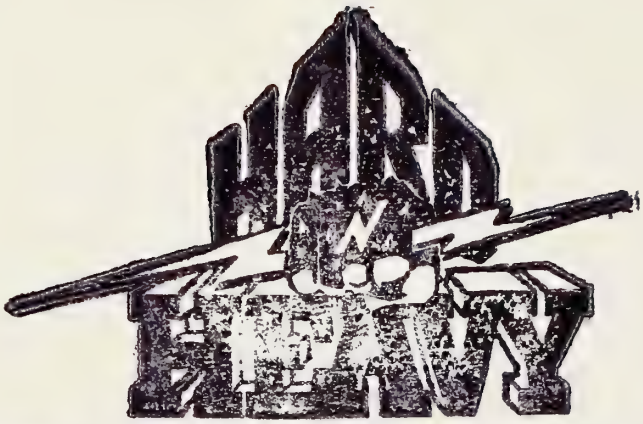
±30 minutes/b&w

To find out more about Rhino Entertainment Company, our address on the World Wide Web is www.rhino.com



RHINO HOME VIDEO

RHINO HOME VIDEO, 10635 Santa Monica Blvd., Los Angeles, CA 90025-4900. Packaging ©Rhino Entertainment Company, d/b/a Rhino Home Video. Program ©1995 Jazz Casual Productions, Inc. By license from Jazz Casual Productions, Inc. All rights reserved. Photo by Jerry Stoll ©Jerry Stoll. Printed in U.S.A.



PREVIEW
COPY
VOL. ☑

120 min.


HARD
HEAVY
DIGITALLY
PROCESSED
HI-FI
STEREO
VOLUME 11
DIV - 21913
FBI
WARNING: Federal law provides severe civil and criminal penalties for the unauthorized reproduction, distribution or exhibition of copyrighted motion pictures, video tapes or video discs. Criminal copy-right infringement is investigated by the FBI and may constitute a felony with a maximum penalty of up to five years in prison and/or $250.000 fine.


Virgin
JULIA FORDHAM
COMPILATION
VIDEO
11:19
NTSC*STEREO*12/22/88
VIRGIN RECORDS
9247 ALDEN DRIVE
BEVERLY HILLS CA 90210
213-278-1181


V I R G I N
R E C O R D S

Virgin

JULIA FORDHAM

COMPILATION

VIDEO

11:19

NTSC*STEREO*12/22/88

VIRGIN RECORDS
9247 ALDEN DRIVE
BEVERLY HILLS CA 90210
213-278-1181

Insert this side into recorder

Do not touch the tape inside


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
JUDAS PRIEST
"JOHNNY B. GOODE"
4:25

A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

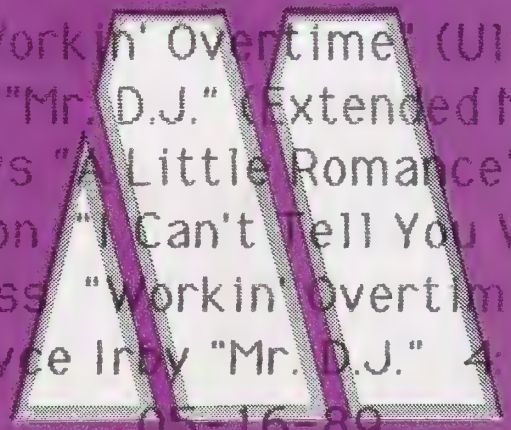
JUDAS PRIEST
"JOHNNY B. GOODE" (4:25)
FROM SOUNDTRACK LP "JOHNNY BE GOOD" (81837) ATLANTIC RECORDS

6 SONGS TIED
TRT 31:00
05-17-89

6 songs tied

Diana Ross "Workin' Overtime" (Ultimix) 7:12
Joyce Irby "Mr. D.J." (Extended Mix) 6:30
The Boys "A Little Romance" 3:57
Gerald Alston "I Can't Tell You Why" 4:17
Diana Ross "Workin' Overtime" 4:14
Joyce Irby "Mr. D.J." 4:14

05-16-89



MOTOWN
MUSIC VIDEO

6255 Sunset Boulevard, Los Angeles, CA 90028 (213) 468-3500 Fax (213) 856-0341

Manufactured and distributed by MCA Music Video, 70 Universal City Plaza, Universal City, CA 91608 (818) 777-5279 Fax (818) 760-1104


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
FAMILY STAND
"GHETTO HEAVEN"
4:44 DOLBY

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-FAMILY STAND
"GHETTO HEAVEN"
4:44 DOLBY
FROM LP "CHAIN"
(82036) ATLANTIC RECORDS

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

SIMPLY RED
"STARS" 4:06 C/C
FROM LP "STARS" (91773)
ATCO/EASTWEST/ATLANTIC RECORDS




Insert this side first into recorder
Do not touch the tape inside
VHS
A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
SIMPLY RED
"STARS"


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
ORUP
"MY EARTH-ANGEL"

A·T·L·A·N·T·I·C

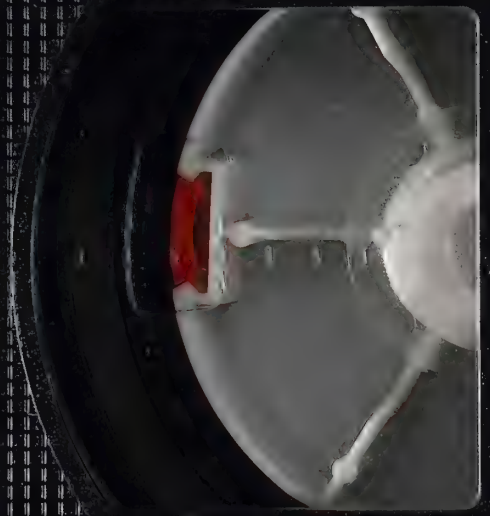
ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-ORUP
"MY EARTH-ANGEL"
4:35 DOLBY C/C
FROM LP "ORUPEANSONGS"
(82234) ATLANTIC RECORDS


DEDICATED/ARISTA
CRANES
"SHINING ROAD"
ARV-460

E.T. Insert this side into recorder. Do not touch the tape inside. VHS





THE VIDEO TAPE COMPANY
10523-45 Burbank Boulevard, North Hollywood, California 91601-2280 (818) 985-1666

"VICTORY NEVER SATISFIED"

"TIME" 3'10 2/85/87

MOTOR RECORDS (MCM 12444)



PR JL1

julian lennon

now you're in heaven

the video!

VHS hi-fi

DOLBY SYSTEM
ON LINEAR TRACKS

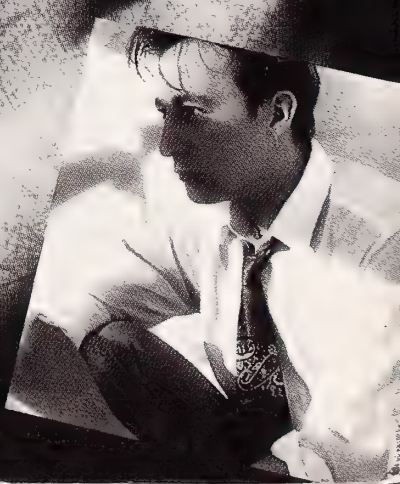
"Dolby" and the double D symbol are trademarks of Dolby Laboratories Licensing Corporation.

julian lennon

now you're in heaven







julian lennon

now you're in heaven the video!

produced by patrick leonard

video directed by tony kaye

management: tony smith & paddy spinks

photography by timothy white

The Atlantic album "Mr. Jordan" available on LP 81928-1,
Cassette 81928-4 and Compact Disc 81928-2

LICENSED FOR PROMOTION ONLY. SALE IS UNLAWFUL.
Ownership and right to possession reserved by
Atlantic Recording Corporation.

ATLANTIC VIDEO

© 1989 Atlantic Recording Corporation
ATLANTIC RECORDING CORPORATION, 75 Rockefeller Plaza, New York, New York 10019
A Warner Communications Company. All Rights Reserved. Printed in U.S.A.
Warning: Unauthorized reproduction of this recording is
prohibited by Federal law and subject to criminal prosecution.


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
JULIAN LENNON
"NOW YOU'RE IN HEAVEN" 3:42


KID FROST
"LA RAZA"
LENGTH: 3:30 MINS.
S T E R E O
601681 5/21/90 D111853
VIRGIN RECORDS

KID FROST "LA RAZA"

LENGTH: 3:30 MINS. / * S T E R E O *

601681 5/21/90 D111853

VIRGIN RECORDS



Reprise Records

3300 Warner Boulevard

Burbank, CA 91510

818.953.3750

75 Rockefeller Plaza

New York, NY 10019

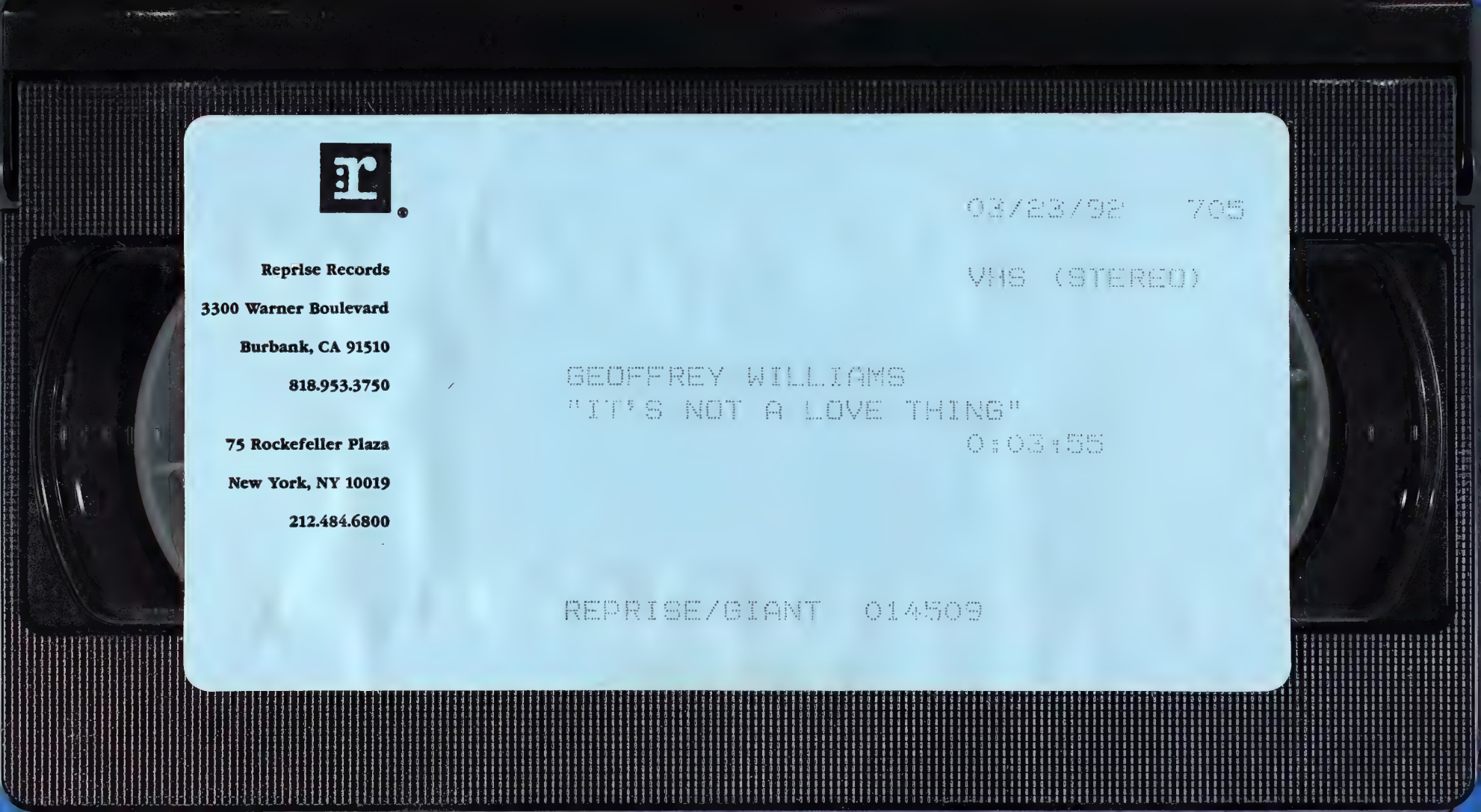
212.484.6800

03/23/82 705

VHS (STEREO)

GEOFFREY WILLIAMS
"IT'S NOT A LOVE THING"
ORCH

REPRISE/GIANT 014503



Reprise Records
3300 Warner Boulevard
Burbank, CA 91510
818.953.3750

75 Rockefeller Plaza
New York, NY 10019
212.484.6800

03/23/92 705

VHS (STEREO)

GEOFFREY WILLIAMS
"IT'S NOT A LOVE THING"
0:03:55

REPRISE/GIANT 014509


MCA
HOME VIDEO
SCREENING CASSETTE
MCA
HOME VIDEO
MCA
HOME VIDEO
MCA

MCA SCREENERS

DOORS: LIVE AT HOLLYWOOD BOWL

P.O. # 9862

This cassette is the property of MCA Home Video, Inc. and is being provided for promotional use only. Any duplication or sale of this cassette is strictly prohibited.



70 Universal City Plaza, Universal City, CA 91608

4th & Broadway
The Disposable Heroes of Hiphoprisy
"Television The Drug Of A Nation"
Short Version W/O Intro 4:06
Short Version W/Intro 5:01
Long Version 7:33



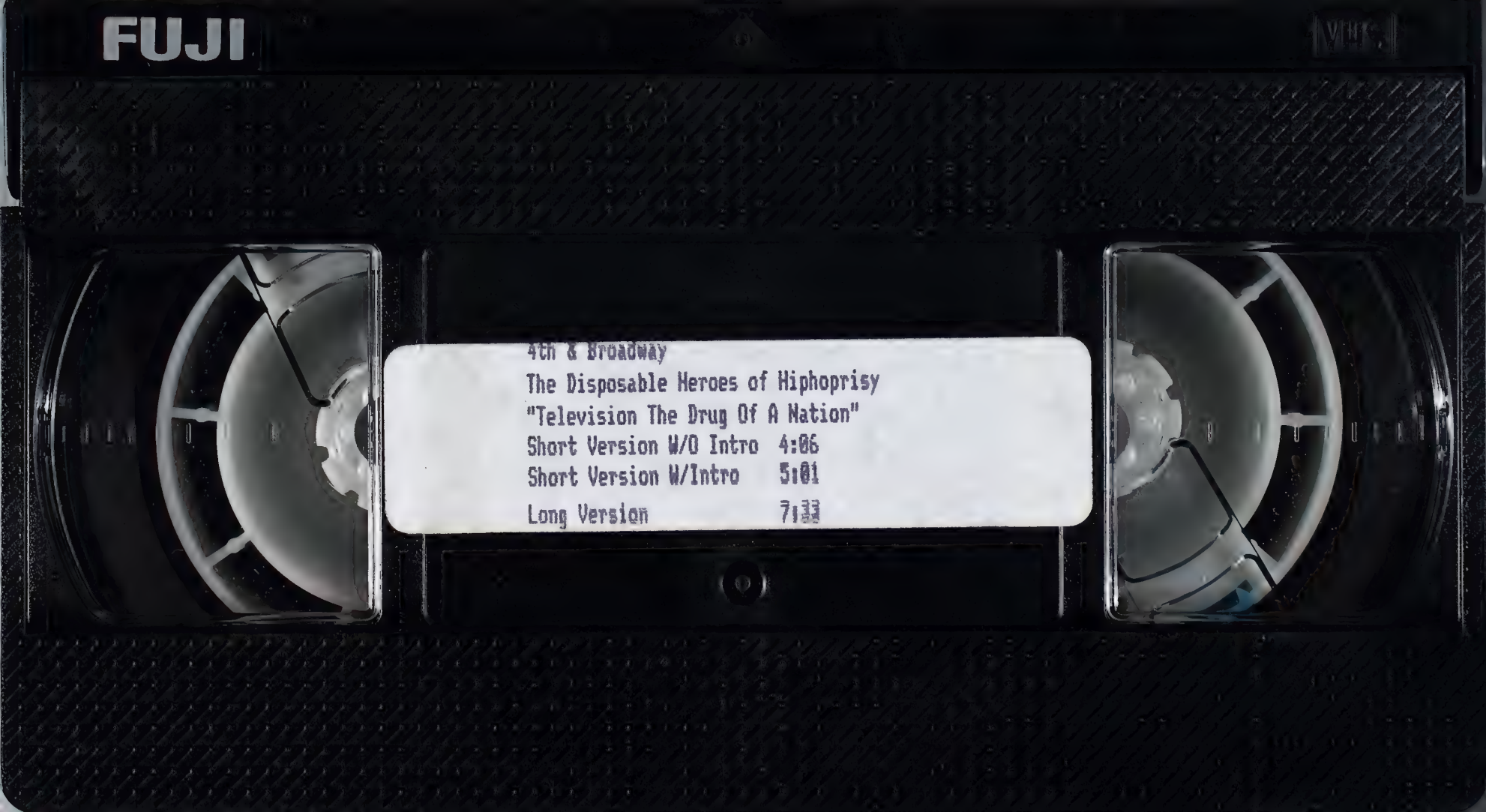
4TH B'WAY™

4TH & B'WAY VIDEO



TM

© 1991 ISLAND RECORDS, INC.
FOR PROMOTIONAL USE ONLY. NOT FOR SALE


FUJI
VHS
4th & Broadway
The Disposable Heroes of Hiphoprisy
"Television The Drug Of A Nation"
Short Version W/O Intro 4:06
Short Version W/Intro 5:01
Long Version 7:33

A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-THE BELLAMY BROTHERS
"SHE DON'T KNOW THAT SHE'S
PERFECT" 3:52 DOLBY C/C
FROM LP "ROLLIN' THUNDER" (82232)
ATLANTIC RECORDS

Please Return:
JEFF WALKER/CRAIG CAMPBELL
ARISTO VIDEO PROMOTIONS
1620 16TH AVENUE SOUTH
NASHVILLE, TN 37212


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
THE BELLAMY BROTHERS
"SHE DON'T KNOW THAT
SHE'S PERFECT"

THE GRAPES OF WRATH
"I AM HERE"

:04:22

(c) 1991 CAPITOL RECORDS-EMI CANADA LTD.

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-WINGER
"HEADED FOR A HEARTBREAK"
DOLBY 4:35
LP "WINGER" (81867)


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
WINGER
"HEADED FOR A HEARTBREAK"
DOLBY 4:35


TOBY KEITH
"A LITTLE LESS TALK & A LOT MORE ACTION"
RT: 2:48 • STEREO AUDIO
POLYGRAM RECORDS

TOBY KEITH

"A LITTLE LESS TALK & A LOT MORE ACTION"

POLYGRAM RECORDS

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-RUDE BOYS
"C'MON LET'S DO THIS"
4:05 DOLBY *C/C*
FROM LP "RUDE AWAKENING"


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
RUDE BOYS
"C'MON LET'S DO THIS"


Insert this side into recorder
Do not touch the tape inside
Leann Rimes
"You Light Up My Life"
RT: 3:37 • HiFi Stereo
MCG/CURB
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

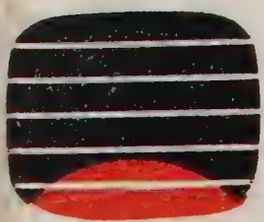
Leann Rimes "You Light Up My Life"

MCG/CURB

ARISTOMEDIA

VIXEN "EDGE OF A BROKEN HEART"(CONCEPT VER.) 4:21

(C) 1988 EMI MANHATTAN RECORDS, A
DIVISION OF CAPITOL RECORDS INC.



elektra
ENTERTAINMENT

ELEKTRA/ASYLUM
NONESUCH RECORDS
75 ROCKEFELLER PLAZA
NY, NY 10019
(212) 484-7200
A DIVISION OF WARNER
COMMUNICATIONS INC.



ENTERTAINMENT

SUGARCUBES
"PLANET"
HERE TODAY,
TOMORROW NEXT WEEK
3:25

DIGITAL
AUDIO


elektra
ENTERTAINMENT
SUGARCUBES
"PLANET"
HERE TODAY,
TOMORROW NEXT WEEK
3:25
DIGITAL
AUDIO

PLG
Worldwide Plaza
825 Eighth Ave., NY, NY 10019

SMASH/PLG
M-DOC
"WHATEVER YOU NEED"
RT 4:00



PLG

Worldwide Plaza
825 Eighth Avenue, New York, NY 10019
a PolyGram company



PLG

a PolyGram company


FUJI
PLG
Worldwide Plaza
825 Eighth Ave., NY, NY 10019
SMASH/PLG
M-DOC
"WHATEVER YOU NEED"
RT 4:00

The Mission U.K.

Deliverance

From the new Mercury LP
Carved In Sand

vp 96

compliments of



373 N. LA CIENEGA BOULEVARD • LOS ANGELES, CALIFORNIA 90048 USA
(213) 652-9002 • FAX (213) 659-6317 • E-MAIL: SRO-US/SRO-UK

THE MISSION U.K.
DELIVERANCE
FROM THE MERCURY
LP 'CARVED IN SAND'
VP 96
for promotional use only



SICK OF IT ALL
"SCRATCH THE SURFACE"
LP-SCRATCH THE SURFACE
2:51 (CC)
EASTWEST RECORDS
AMERICA

Elektra Entertainment


SICK OF IT ALL
"SCRATCH THE SURFACE"
LP-SCRATCH THE SURFACE
2:51 (CC)
EASTWEST RECORDS
AMERICA
Elektra Entertainment

SICK OF IT ALL
"SCRATCH THE SURFACE"
LP-SCRATCH THE SURFACE
2:51 (CC)
EASTWEST RECORDS AMERICA

Elektra Entertainment
75 Rockefeller Plaza
New York NY 10019

345 North Maple Drive
Suite 123
Beverly Hills CA 90210

A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-BLUE RODEO
"TIL I AM MYSELF AGAIN" 3:58 C/C
FROM LP "CASINO" (91601)
-HARRIET
"TEMPLE OF LOVE" 3:51 C/C
FROM LP "WOMAN TO MAN" (91633)
EAST WEST AMERICA/ATLANTIC RECORDS




A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
BLUE RODEO "TIL I AM MYSELF AGAIN", HARRIET "TEMPLE OF LOVE"

AUDIO FIDELITY® AFSD
AFI® STEREODISC 5895

THE MAGIC CARPET

Music of the Middle East, Vol. 4



Mohammed
El-Bakkar
and his
Oriental
Ensemble

℗ AUDIO FIDELITY RECORDS INC. Printed in U.S.A.

AUDIO FIDELITY STEREODISC* AFSD 5895

The Magic Carpet

Mohammed El-Bakkar and his Oriental Ensemble, Vol. 4

Ride a magic carpet to the Middle East, strange, exotic, restless, intriguing as it was 2,000 years ago before its cities were ravaged by the hordes of Genghis Khan, only to be rebuilt with more splendor than ever. Everywhere, from Aleppo to Basra, from Cairo to the Persian Gulf, adventure beckons in every direction. Dark men in turbans, women in *djellaba* (head covering), their eyes the only uncovered portion of their seductive bodies, sheiks and beggars, princes and merchants, desert wanderers and urban dwellers—all contribute to an air of mystery and romance.

Everything weaves a magic spell around you—the people, the sights, the sounds, the smells. Everywhere the air is filled with spiced, oriental aromas. Public places are thronged with gowned Arabs, turbaned Kurds, teeming with life as far as the eye can see and the ear can hear. The land has a characteristic smell—a dry, pungent mixture of tobacco, earth and scented smoke. One cannot help being animated by an insatiable desire for pleasure and excitement, for experiences and sensations touched with beauty and passion. Like his Grecian ancestors, the Arab believes in living for the moment.

The Middle East is a world of enchanting moods, and no one has succeeded in catching and projecting these moods with as much fever-heat and effectiveness as Mohammed El-Bakkar, one of the outstanding musicians of the Orient and a leading authority on Middle Eastern music. Bakkar combines an exhaustive knowledge of the structure, theory and practical performance of this music with a connoisseur's appreciation of the oriental counterpart of wine, women and song. Here, aided by the infinite subtleties of sound captured through guaranteed total frequency range recording, he succeeds in extracting the authentic flavor of Arabian music, especially the earthy quality found in vocal selections.

For the most part, Middle Eastern music is entwined with the life of the people. Its instrumental forms are equally as moving as the vocal forms. Both reflect the raw emotions of those who live in desert and urban regions. Aside from minor differences in intensity of expression, a song telling of a dancing girl's unrequited love may be little different from a song about the faithless wife of a bazaar sword swallower. An instrumental dance may have much in common with a piece of composed abstract music. Most Middle Eastern music is very emotional, relatively limited in its pitch range, and extremely free rhythmically. Perhaps its most characteristic features are rising and falling pitch and the haunting color of tone achieved through the use of modal scales.

In this recording the various selections are typical of songs that can be heard through areas like Morocco, West Africa, Iran, Turkey, Persia and even sections of India. Places like *Ali Baba* and *Sireerie* are characteristically and purely Arabian. *Cha Cha Pharonic* reflects the South American influence coupled with the inimitable flare for oriental style that Mohammed El-Bakkar possesses so naturally. Then there is the *Dance of the Nile*, an interesting combination of pure Egyptian melody and rhythmic style animated by Bakkar's lively imagination.

Nowhere is the atmosphere and mood of the Middle East mirrored more dramatically than in the bazaars, which ramble beside rivers and along the outskirts of cities and towns. Tumultuous with living things of almost every description, the bazaars could not exist without music. On every side incessant strains of song and dance can be heard above the clamor of the crowd. Sometimes it is the sound of a few solo wind instruments, accompanied by voices. Sometimes it is the plaintive whine of a single flute echoing above the cries of hawkers. Sometimes it is an enticing dance tune, and where there are dancing girls inevitably men congregate.

Here is the bazaar of the draper. The alcoves are thick with bright fabrics and rolls of material. Nylon slips hang by scores on coathangers. Coats are dull and frocks are flouncy and vividly colored. Amid all his wares the draper sits incongruously cross-legged on a wicker stool. Here is the bazaar of the perfumers, with scores of bottled scents and an overpowering smell of combined stock swirling through the arcades.

Here are the food stalls with the myriad of fruit, the thousand and one aromas that combine and recombine as they are wafted through the bazaar by the wind. Here is the leather bazaar with its shoes, pouches, belts, slippers, sandals and dozens of other kinds of articles. Here is the bazaar of the coppersmiths, who bend to their work in the most intense heat, their long-handled hammers crashing on metal in a deafening chorus, their sweaty, glistening faces aglow from the sizzling red coals and molten metal.

But the bazaars are not the only attraction that capture the mood of the Middle East. Sometimes it is nothing more than simple physical contrasts, like the deep shadows in and around the mosques or courtyards and the white shafts of sunlight that flood the streets. Sometimes it is the deeply tanned, smooth face of a Bedouin contrasted with the furrowed faces of bearded men who sit hunched over scales weighing out gold and silver. Sometimes it is the incessant movement of humanity that moves about through the streets and market places as compared with the deserted doorways that lead into quiet courtyards. Sometimes it is the astonishing conglomeration of things that exist wherever the eye looks—heaped merchandise, sherbert sellers, rose leaves, cinnamon, saffron, coriander, strange roots and mysterious eastern powders, animals of every description, scented stones, precious and cheap metals, carpets and glassware, incense, confections and wine.

And now, come. The pleasures of the harem and of the palaces of entertainment call. Take off your shoes and enter the inner sanctum with Mohammed El-Bakkar and his Oriental Ensemble. Prepare to savor the songs and delights of Araby on a Magic Carpet.

MOHAMMED EL-BAKKAR, leading tenor of the Orient, is an idol not only of Middle Easterners but of thousands who have come to know his music making in the United States. He was a featured star in "Fanny," the highly successful Broadway revue, for two years. This was only another in a long list of achievements that have marked his career in the entertainment world. Bakkar has given command performances for former King Farouk of Egypt, for Farouk's successor, Maj. Gen. Mohammed Nagub, for King Ibn Saud of Saudi Arabia and the Shah of Iran. Bakkar is an accomplished actor, in addition to being a fine singer, an expert arranger and gifted conductor. He has appeared in no less than 32 motion pictures which he himself produced and directed. His radio and television credits are too numerous to detail. Bakkar decided to become a citizen in 1951, when he visited the U.S. for a sixth concert tour. He has filled engagements in major eastern cities and has been acclaimed enthusiast daily everywhere. He enjoys spending his leisure hours entertaining Syrian, Lebanese, Turkish and Persian compatriots in the U.S. and enjoys a huge following.

a study in
Stereophonic High Fidelity
sound

TECHNICAL DATA (RIAA)

Total Frequency Range
Stereophonic Recording

This High Fidelity Stereophonic Recording was produced featuring the Frey Stereophonic Curtain of Sound* technique.

When heard on a balanced playback system, the elements or musicians on the recording will be reproduced in the exact locations, directionally, as at the original performance. This original, positive technique to produce a pure, true stereophonic effect so that the instruments or elements of the recording are perfectly relocated as to direction of sound is an Audio Fidelity development and is true stereophonic reproduction.

This recording was made on an Ampex 350-2 with special electronic circuitry, using Altec, Electrovoice, RCA, and Telefunken microphones. The masters were cut with an automatic Scully Record Lathe mounting a Westrex 45-45 cutter with special feedback electronic circuitry driven by custom 200 watt amplifiers.

Precision mastering was done so as to achieve maximum stylus velocity consistent with minimum distortion, resulting in the ultimate in channel separation and realizing the greatest possible signal-to-noise ratio.

While the total frequency range of 16 cps to 25,000 cps on this record may not be within the range of ordinary human hearing, nevertheless inspection of the grooves with a microscope will show the etchings of the upper dynamic frequencies. It is the opinion of the manufacturer that if these frequencies were omitted from this record a certain warmth of tone that is felt and sensed rather than heard would be lost. For this reason and to achieve the ultimate in our "Studies in HIGH FIDELITY STEREOPHONIC Sound" we have gone to these extreme electronic lengths.

Although any 33⅓ RPM stereophonic record playback equipment may be used in playing this recording, it is recommended that playback equipment of extreme wide range and fidelity be used so that the recording may be enjoyed to its utmost.

Low Frequency Limit	**16 CPS**
High Frequency Limit	**25,000 CPS**
Crossover	**500 CPS**
Rolloff	**13.75 DB at 10 KC**

Audio Fidelity Records produced and released the world's first Stereophonic High Fidelity record (Stereodisc) in November, 1957.*

Photography: BOB WITT

SIDE 1

1. BISAT EL REEH (Magic Carpet) Bakkar-Frey
2. RAKS EDOUR (The Dance Goes On) Bakkar-Frey
3. RAKS EL NILE (Dance of the Nile) Bakkar-Frey
4. ALI BABA Bakkar-Frey
5. EL GENIE (The Genie) Bakkar-Frey
6. SIREERIE (Lullaby) Bakkar-Frey

SIDE 2

1. CHA CHA PHARONIC (Cha Cha of the Pharoah) Bakkar-Frey
2. YA SALEM (How Beautiful) Bakkar-Frey
3. YA AMAR (Light of the Moon) Bakkar-Frey
4. HAMDILLAH (Happy Meeting) Bakkar-Frey
5. IBIR GERAN (The Neighbor's Son) Bakkar-Frey
6. MA LAYISH (That's Fine) Bakkar-Frey

Write for free catalogs listing the latest Audio Fidelity monaural, Stereodisc* and Stereo Mastertape* releases: Audio Fidelity, 770 Eleventh Avenue, New York 19, New York.

PRINTED IN U.S.A. COPYRIGHT 1958 BY AUDIO FIDELITY INC

All selections composed by Bakkar-Frey and published by Matador Music, BMI.

*Reg. Appd. For


STATLER RECORDS PRESENTS
SHUFFLE ALONG
With
LYNDA GACHE'
SLP 1297
STATLER

SLP 1297
UIA

STATLER RECORDS PRESENTS

SHUFFLE ALONG WITH LYNDA GACHÉ

by

Lynda Gaché



LYNDA GACHÉ

LYNDA GACHÉ comes to us offering a background as rich and exciting as the routines that she will teach on her national tour with DANCE CARAVAN-DANCE OLYMPICS. She was with the JUNE TAYLOR DANCERS on the JACKIE GLEASON SHOW, worked the famous JONES BEACH MARINE THEATRE IN NEW YORK and was one of the glamorous multi-talented ROCKETTES at the RADIO CITY MUSIC HALL and is presently Assistant Dance Director for the JUNE CLAIRE SCHOOL OF DANCE. Her TAP and JAZZ routines and production numbers PRE-SCHOOL novelties and latest style dances will highlight every show. Choreographer for New York's Largest Club, the famous COLONIE HILL, her routines are a must for devotees of Tap, Jazz and pre-school work.

SHUFFLE ALONG WITH LYNDA GACHÉ

by

Lynda Gaché

SIDE A

1. *Swamp Fire*
2. *More Of The Same*
3. *Calypso*
4. *Sing Sing Sing*
5. *Sarava*

SIDE B

1. *Shuffle Along*
2. *Honeysuckle Time*
3. *Top Hat*
4. *Puttin' On The Ritz*
5. *Don't Slow Me Down*

For complete catalog listings call or write:

STATLER RECORDS, INC., 1795 Express Drive North, Smithtown, New York 11787 (516) 583-3386

ISIS



BDS 5605 STEREO

ISS-5005 STEREO




















Side One
WAITING FOR THE SONRISE (5:22)
(C. MacDonald, G. Bianco)
EVERYBODY NEEDS A FOREVER (4:41)
(C. MacDonald)
SERVANT SAVIOUR (7:43)
(C. MacDonald, G. Bianco)
RUBBER BOY (6:21)
(C. MacDonald, G. Bianco)

Side Two
APRIL FOOL (5:22)
(J. Fineberg)
BITTER SWEET (4:10)
(C. MacDonald)
DO THE FOOTBALL (3:00)
(S. Bass)
SHE LOVES ME (4:42)
(C. MacDonald, G. Bianco)
COCAINE ELAINE (3:05)
(C. MacDonald)

PRODUCED BY: GEORGE "SHADOW" MORTON
DIRECTED BY: RON GITTMAN
FOR RADAM PRODUCTIONS, INC.
Arrangements: Carol MacDonald
"April Fool" by J. Fineberg, C. MacDonald
"Do the Football" by S. Bass, C. MacDonald
Strings by MEKO
Ultra-Sonic Studios, L.I., N.Y.
Engineer: John Jeffry Kracke
Mastering: Warren Evans/Bell Sound Studio
CAROL MACDONALD—Rhythm Guitar, Lead Vocals, Leader, Founder, Writer, Arranger
GINGER BIANCO—Drums, Co-Leader, Co-Founder, Co-Writer

SUZI GHEZZI—Lead Guitar
STELLA BASS—Bass, Vocals, Writer
LIBERTY MATA—Percussion, Congas, Bongos
JEANIE FINEBERG—Tenor Saxophone, Flute, Piccolo, Vocals, Writer
LAUREN DRAPER—Trumpet, Fluegelhorn, Vocals
LOLLY BIENENFELD—Trombone, Vocals

All Songs Published by
DEPOSIT MUSIC LTD & WOODEN WEIGHT
Album Design & Photography: JON STEVENS
Logo Design: MARS
Packaging Direction: MILTON SINCOFF
Executive Producer: RON GITTMAN

Hats Off To: Art Kass, Lew Merenstein, Ron Terry, Three Dog Night, Steve Weiss, Bill Stahl, Pat Cox, Susan Shapiro, Alex Mann, Crawdaddy, Josh Mills, Ian Dove, Les Ledbetter, Rolling Stone—Fran Leibowitz, Glenn O'Brian, Tony Russamano, Scott Osborn, Ronnie's of Flushing, Stewart Color Labs, Fashions By Phantom, The Selmer Ampeg Co.

For info on ISIS contact:
Radam Productions, Inc. 200 E. 27th Street
New York, N.Y. (212) 757-6300

Also on Ampex 8-Track and Cassette Stereo Tapes
℗ 1974 Dunhill Records, Inc.
A Subsidiary of Viewlex, Inc. © 1974 Dunhill Records, Inc.
All Rights Reserved © TM Reg. U.S. Pat.—Member RIAA

"JON STEVENS' . . . METAL IMAGES ARE THE MOST PRECISE REPRODUCTIONS OF HUMAN FORMS SINCE LEONARDO DA VINCI."
—Karen Thorsen, Zoom Magazine 1973

BOBBY CALDWELL



SPECIAL TO ME*
MY FLAME*
LOVE WON'T WAIT
CAN'T SAY GOODBYE**
COME TO ME
WHAT YOU WON'T DO FOR LOVE
KALIMBA SONG
TAKE ME BACK TO THEN
DOWN FOR THE THIRD TIME

Produced by: ANN HOLLOWAY
*Produced by: MARSHA RADCLIFFE
**Produced by: GEORGE "CHOCOLATE" PERRY

All songs published by SHERLYN PUBLISHING CO., INC. BMI/LINDSEYANNE MUSIC BMI
with the exception of "SPECIAL TO ME" which was published by SHERLYN PUBLISHING CO., INC./
LINDSEYANNE MUSIC BMI/KIMLYN MUSIC CO. ASCAP/TOTER BACK MUSIC ASCAP



PLAYERS:
Drums: Ed Green, Joe Galdo, Harold Seay
Bass: Bobby Caldwell, George "Chocolate" Perry, Richie Valesquez
Guitars: Bobby Caldwell, Alfons Kettner, Steve Mealy
Keyboards: Bobby Caldwell, Benny Latimore
All Synthesizers: Bobby Caldwell
All Vocals: Bobby Caldwell
Horns and Strings arranged by: Mike Lewis

Special Thanks to the entire T.K. staff

Clouds
8804

℗ & © 1978 T.K. Productions, Inc.
Distributed by T.K. Records, 495 S.E. 10th Court, Hialeah, Fla. 33010


RICK JAMES
STREET SONGS


Give It To Me Baby/Ghetto Life/Make Love To Me/Mr. Policeman
Super Freak/Fire And Desire/Call Me Up/Below The Funk (Pass the J)
I ♡ NY

5.00



DIRECT DISC: MAY 6, 1981

GLEN VELEZ

Bodhran — Irish frame drum
22" diameter, no jingles, goat skin head
Doira — Uzbek tambourine
16" diameter, metal rings on inside of frame, goatskin head
Kanjira — South Indian tambourine
8" diameter, lizard skin head.
Pandeiro — Brazil tambourine
left hand modifies pitch in coordination with right hand strokes.
16" Bell, jewsharp

CHARLIE MORROW

Ek Tara — India east coast
17" one string to 4½" skin head
C trumpet, Mexican ocarinas, ship bell, cow bell, police whistle, jewsharp, chanting voice, megaphone and feet.

SPONTANEOUS MUSIC

Dancing and playing
each musician moving between 2 microphones

Side 5681A 12:20 Side 5681B 10:20

Promotional Copy
JCOA/New Music Distribution Service
500 Broadway
New York, N.Y. 10012
(212) 925-2121
NMDS

CR-193

MIKE SANTIAGO/ ENTITY



WHITE TREES

SIDE ONE

1. FLIGHT OF THE SPARROW (7:00)
2. WILLOWS (6.57)
3. ON THE EDGE (6:14)

SIDE TWO

1. OPHELIA (6:19)
2. RUE VEINE* (6:23)
3. WHITE TREES/Suite (10:22)
   Part I- First Sighting
   Part II- Mosaics/Part III- Remembrance

All Compositions and Arrangements By Mike Santiago
Except * By Rick Montalbano Ninobe Music/ (ASCAP)

Mike Santiago, Guitar
Ronnie Glick, Drums
Dave Larue, Bass
Tom Baker, Percussion, Congas, Vibraphone
Richard Sussman, Piano
Recorded: 13-14 October 1977

Produced By: Hank O'Neal and Mike Santiago
Recording: Bruce Gerstein/Downtown Sound
Art Director: Ron Warwell
Cover Photograph: Rollo Phlecks
Liner Photograph: Michele Glick
Liner Design: Ed Thomas/Trans Central
Reproductions Inc.

Special Thanks to: Danny Lamb, Musictronics; Pete Rosa Sr., For His Faith; Michele Glick For All The Free Meals.

Mr. Santiago plays a custom-made guitar by Sam Koontz. The music on this album is dedicated to Bonnie Santiago.

℗1977 CHIAROSCURO RECORDS, A division of Audiofidelity Ent., Inc.

221 West 57th Street, New York, N.Y. 10019/(212) 757-7111

THE ORIGINAL SOUND TRACK RECORDING OF THE CBS TELEVISION SPECIAL

A CHARLIE BROWN CHRISTMAS

VINCE GUARALDI TRIO



Fantasy
8431

A CHARLIE BROWN CHRISTMAS VINCE GUARALDI TRIO

The hardest task an artist faces is not just to achieve self-expression; that almost comes by definition even if it's difficult to hone that self-expression into something good enough to be art.

It is another kind of thing altogether (and it strikes me as more difficult) to look at, hear, feel and experience somebody else's artistic expression and then make something of your own which shows empathy, which relates to the other but which still has your own individual artistic stamp.

This is what, it seems to me, Vince Guaraldi achieved with his scores for Charlie Brown. He took his inspiration from the creations of Charles Schulz and made music that reflects that inspiration, is empathetic with the image and is still solidly and unmistakably Vince Guaraldi.

It was natural for him to do this—he's been reading Peanuts for years, as who hasn't?—but he brought some very special talent along to the process.

Vince has big ears, a wide range of feeling and a poetically lyrical manner and playing and of writing jazz music. Off stage he's flip and funny, salty and serious and sometimes stubborn. At the piano, he's all music, all lyricism and all jazz.

In the Educational Television three-part film, "Anatomy of a Hit," Vince was shown as a sensitive introspective little man whose dreams became music. This is true. Ever since he was a student at San Francisco State College he has dreamed music and music has been his dream. In the years of apprenticeship he spent with Cal Tjader and Woody Herman and with his own group (until he hit the big time with "Jazz Impressions of Black Orpheus" and "Cast Your Fate to the Wind") Vince learned the hard lesson of how to transmit those dreams from his mind through his hands to the keyboard.

Jazz is a music of individualism. As such it is truly a music of people, not styles. Each person develops his own sound, his own voice, his own musical personality which, with some, is expressed only in their own playing. With Vince, the personal sound, the personal voice and the individual musical personality is expressed not only in his playing but in his composing as well.

All the characters in Peanuts are artists confronted with the illogical, blind and mechanistic world. It was natural that Vince Guaraldi's music should fit so well.

Ralph J. Gleason

Fantasy Records, Tenth and Parker, Berkeley, California 94710

FOR ALL IT IS

BARRE PHILLIPS



STEREO

Japo 60003
2360 003

FOR ALL IT IS BARRE PHILLIPS

SIDE I JUST 8 (7:00) · WHOOP (3:50) · FEW TOO (5:30) · LA PALETTE (4:00)
SIDE II Y EN A (5:43) · DRIBBLE (7:13) · Y. M. (4:47)

ALL COMPOSED BY BARRE PHILLIPS

BARRE PHILLIPS, BASS · PALLE DANIELSSON, BASS ·
BARRY GUY, BASS · J.F. JENNY-CLARKE, BASS ·
STU MARTIN, PERCUSSION ·

LEFT CHANNEL: : RIGHT CHANNEL
BARRE PHILLIPS · BARRY GUY · STU MARTIN · PALLE DANIELSSON · J.F. JENNY-CLARKE

RECORDED ON MARCH 12, 1971 AT ALSTER FILM-TONSTUDIOS, HAMBURG
ENGINEER: KLAUS BORNEMANN COVER DESIGN: ARMIN BECKER
PRODUCED BY BARRE PHILLIPS

japo records 60003 STEREO 8 münchen 60 gleichmannstrasse 10

Distributed by Warner Bros. Records Inc.
a Warner Communications Company
3300 Warner Blvd., Burbank, Calif. 91510
3 East 54th Street, New York, N.Y. 10022

℗ 1973 JAPO RECORDS

PRINTED IN WEST-GERMANY

LC 3026

THE JERRY HAHN QUINTET



JERRY HAHN

MIKE WHITE

NOEL JEWKES

RON McCLURE

JACK DeJOHNETTE

BE-IN

STEREO

Hange

LP #7001

THE JERRY HAHN QUINTET

The popular music world is cluttered with unseasoned kids groping around the electronic spectrum hoping to land on something freaky which can be promoted into financial success.

And during the couple of years of this rock-blues-country-folk-skiffle frenzy the jazz scene has become entangled in another of its inimitable intramural verbal brawls revolving around pompous pronouncements and dubious definitions which try to explain why jazz should have no connection with contemporary pop-rock.

Meanwhile up at the level of creative performance a new generation of instrumentalists is doing what important popular American musicians have been doing since the turn of the 20th century: they are working with all the tools available and all the background possible to create distinctive and individual expressions in ensemble and solo, written and ad-lib.

I submit that the best rock, the best blues, the best folk, the best country and the best skiffle-jug are all "jazz" musicians in the purest sense and those who are expanding their horizons beyond the Pacific, Atlantic, and Caribbean are bringing into this popular-jazz world some of the most intriguing sounds and rhythms ever to have entered the North American music world.

Guitarist Jerry Hahn who organized this rehearsal-recording group is a 27-year-old product of the mid-continental United States: born in Nebraska, raised in Kansas. A generation ago Jerry would most probably have been hung-up on western swing and cowboy blues, and yet the sitar-like theme which begins this album's most impressive "Ara-be-in" is a far cry from Wichita. And during the ensemble interludes which change the pace, mood, and tuning on "Ara-be-in" there are cross-patterns of hard guitar, drum, bass and violin rhythms which are African, not American, or Indian.

The point is that a group of skilled young jazzmen such as this Hahn quintet is more artistically uninhibited and technically proficient than any from an earlier generation in jazz history, and they use their musical integrity to produce nightclub sets, concerts and records of far higher intelligence than those that represented an earlier jazz era.

Violinist Mike White (a colleague of Hahn's in the 1964-66 John Handy quintet) brings a sound to this recording ensemble which varies from the long flowing melodic solo lines in "My Love" to the complicated exchanges (particularly with tenor saxophonist Noel Jewkes) on "In the Breeze" or the all-out romp, "Dippin' Snuff."

Both White and Jewkes are well known in the San Francisco area but other than White's tenure with Handy, neither has received any other than provincial acclaim. Jewkes, from his astonishing entry on "Ara-be-in" to his swapping of sounds with voices, violin and percussion on "Snuff" is a tower of imaginative strength throughout this record, as he is in all live performances.

Jewkes wrote "My Love," arranged it, and is featured on the sensitive flute solo. Originally from Salt Lake City, he has played in Northern California with Big Mama Thornton, Jon Hendricks, Jimmy Witherspoon, and the Granelli-Marshall experimental lights-and-sounds group.

Drummer Jack DeJohnette and bassist Ron McClure are members of the Charles Lloyd quartet which spent many weeks in San Francisco in the Spring of 1967. For straight-ahead rhythmic teamwork, note this pair on "In the Breeze." And DeJohnette's tasteful pacing and dynamics help make "Ara-be-in" the magnificent performance it is.

Both DeJohnette and McClure are in their mid-20's. Both have lifetimes of music study behind them, McClure a music degree from Julius Hartt College in his native New Haven.

DeJohnette went east from his Chicago home in 1965, worked with Coltrane, Hank Mobley, and most of the New York creative musicians, including Miles Davis, prior to joining Lloyd in 1965. McClure's career is equally illustrious, including work with Buddy Rich, Maynard Ferguson, Wynton Kelly, Jaki Byard, Wes Montgomery, and then in January of 1967, Charles Lloyd.

That these two eastern jazzmen fitted easily into the San Francisco music world (and played dances, concerts, jam sessions and rehearsals) is another commentary on the breadth and involvement of the artistic experience of today's jazzmen.

This is a fine recording: play it loud and listen. And play the Hahn guitar solo, "Ragahantar" and follow it with "Ara-be-in." The comparison helps to demonstrate Hahn's musical perception and also the remarkable talents needed to take a complex and highly personal guitar expression and expand it into a jazz quintet performance of classic proportions.

PHILIP ELWOOD
San Francisco Examiner Jazz Critic,
Instructor in American History, the Peralta Colleges, Oakland, Calif.,
Jazz program director, Radio KPFA, Berkeley, Calif.

Contemporary Music On Record

STEREO LP #7001

Side A:
ARA-BE-IN
IN THE BREEZE

Side B:
MY LOVE
RAGAHANTAR
DIPPIN' SNUFF

JERRY HAHN — Guitar

MIKE WHITE — Violin

NOEL JEWKES — Tenor & Flute

RON McCLURE — Bass

JACK DeJOHNETTE — Drums

Recorded at Sierra Sound Laboratory in Berkeley, California, on April 3 ("Ara-Be-In") and April 4 (all other titles), 1967. Bob DeSusa - engineer.

Supervision and production: Chris Strachwitz

Cover: Wayne Pope

Photos: Chris Strachwitz

Stereo master: Capitol Records

All tunes published by Tradition Music Co. - BMI

c 1967 by Changes Records
P. O. Box 9195 - Berkeley, Calif. 94719

Changes Records are distributed by Arhoolie Records. For our complete catalog of folk, blues, jazz, gospel, country and cajun music, send a stamp to above address.

NOTE: THIS LP IS AVAILABLE ONLY IN STEREO but can be played on any record player.

dbx® RECORDING TECHNOLOGY SHOWCASE SERIES

VOLUME 1 RTS-1

dbx ENCODED DISC — A RECORDING PROCESS THAT INCREASES DYNAMIC RANGE AND VIRTUALLY ELIMINATES RECORD SURFACE NOISE. USE ONLY WITH A dbx DISC DECODER.

Mark Levinson presents. . .

a collection of individual musical instrument recordings and selections from jazz and classical repertoire



Mark Levinson presents . . .

a collection of individual musical instrument recordings

and selections from jazz and classical repertoire

Side 1 (18:36)

1. **JUNGLE SONG** (Excerpt) — *Mark Levinson (3:27)*
   Bill Elgart, Percussion
   Kent McLagen, String Bass
   Mark Levinson, String Bass
2. **SOCIAL** (excerpt from "A Life") — *B. Elgart (5:37)*
   Bill Elgart, Percussion
3. **SHITSU-MON** — *F. Foster (7:19)*
   Elvin Jones' Jazz Machine
4. **PENNY LANE** — *Lennon/McCartney (1:58)*
   New Haven Brass Quintet

Side 2 (19:31)

1. **PARTITA NO. 3 IN E MAJOR,** BWV 1006: Preludio — *J. S. Bach (3:57)*
   Eliot Fisk, Guitar
2. **SONATA NO. 49 IN E FLAT MAJOR** (1st Movement) — *J. Haydn (6:35)*
   Lois Shapiro, Piano
3. Art of the Fugue: **CONTRAPUNCTUS XII** — *J. S. Bach (2:34)*
   Charles Krigbaum, Organ
4. **LORD, LET ME KNOW MINE END** — *Greene (6:10)*
   Battell Chapel Choir
   Britt Wheeler, Organ

JUNGLE SONG

The string basses repeat a motif over which the percussion tells a story. Near the end of this excerpt, the basses change to a new motif which fades out. One bass is on the left, one on the right, and the percussion is in between. This is one of the most difficult-to-reproduce recordings we have ever made. If your system has trouble with it, don't feel like the Lone Ranger.

SOCIAL

"A Life" is the story of a person's life from birth to death. "Social" describes relating in society. Bill Elgart is a powerful player, so turn up your system (not so loud that it distorts, of course).This is music that in life uses silence as an integral part of the music. To really enjoy this selection, try to listen to it in a quiet environment.

SHITSU-MON

The Japanese title reflects the influence of Japanese scales used in the composition as a base for improvising by the soloists. Elvin Jones is a legend in jazz and is one of the most influential stylists in modern music. His rhythmic, pulsing swing has never been duplicated or approached, although he is imitated by young musicians all over the world. This group reflects Elvin's interest in music with drive as well as subtlety. While capable of playing with great force (we clocked him over 138 dB spl, the microphone more than a meter away from the drums), much of the time he plays so lightly and delicately. Most records of Elvin's music compress the drums a great deal, so that this vital aspect of his music is destroyed. Not so on this recording.

CREDITS

Program Director: Jerome E. Ruzicka
Disc Mastering: David Crawford (Masterdisk Corporation) and Rod Revilock (dbx, Inc.)
Matrix: James Shelton (Europadisk Plating)
Production Coordination: Mary Warbasse and Harold Cohen
Photography: Clark Broadbent
Album Artwork and Layout: Mary C. Ruzicka

PENNY LANE

This popular Beatles' song is performed by the New Haven Brass Quintet. This is an earlier recording which does not have quite the sonic quality of the other selections on this side. It is a good example of the entertaining, original repertoire of a fine brass group, and the arrangement features unusual tuba and solo trumpet work that you will enjoy.

PARTITA NO. 3 IN E MAJOR

Eliot Fisk is an outstanding young artist whom Andres Segovia has honored by calling "One of the most outstanding artists of that instrument." Segovia defines Fisk's artistry as "The result of perfection of technical ability and pure musical expressiveness." This selection was recorded in a chapel with wonderful acoustics. Eliot's strong, articulated attack and relentless drive captivate the listener, making him or her forget how difficult this piece actually is. Mr. Fisk transcribed it for the guitar, and here it becomes a showcase for his musicianship and genius.

SONATA NO. 49 IN E FLAT MAJOR

Lois Shapiro's light, sensitive touch is perfect for evoking the flow and lyrical evolution of this sonata. She is playing the Mark Allen concert grand piano, voiced and tuned for the recording by its maker. The piano is famous for being one of the most difficult instruments to record. Because the dynamic range of the concert grand is so large, compressors are often used to make it "easier" for conventional equipment and pressings to handle the information. This obviously compromises the music itself by altering the dynamics created by the artist. A single note on a concert grand can clip a recording or playback system faster than many other sources. It is also a real test for a noise reduction system encoded disc format.

CONTRAPUNCTUS XII

Charles Krigbaum's performance of this classic work has been praised by critics and musicologists in the U. S. and abroad. This selection features unusually high, clear stops which create a floating, airy feeling unlike other more complex, dense parts of the Art of the Fugue. The compositional architecture and unusual tonal color make this piece a delight. The ambience of Dwight Chapel and the clarity of the Von Beckerath organ bring out the beauty of this last, unfinished work of perhaps the greatest composer in western classical music.

LORD, LET ME KNOW MINE END

This wonderful piece of early English choral music features superb vocal melodies and harmonies, an organ pedal line which underscores the entire work, and the resonance of a beautiful chapel. I consider it one of the best recordings I've done. Furthermore, it has become one of my favorite pieces of music, and I am pleased to have it included in this collection of my work. Devotional music is one of the fundamental sources of music in every culture, because it is a timeless link between man and the universe he will never comprehend (God), but must learn to be a part of.

A PERSONAL NOTE FROM MARK LEVINSON

I first became deeply involved with music when I began studying the trumpet in school. I remember spending many afternoons copying Bix Beiderbecke solos from records in my parents' collection. I started playing the string bass in high school. In my teens and early twenties, I was working in jazz groups in the U.S. and Europe. I was exposed to Indian classical music and had the privilege of studying with Akbar Khan at his school in California, principally on the Sarod, the instrument he plays.

During my studies it always interested me to record my associates and teachers. These tapes often became treasured possessions. As my recording expertise became less primitive, I realized that there was a need for better equipment. This led to an interest in designing and building first microphone mixers, then playback equipment, working with consultants who devised appropriate circuitry. In 1973, Mark Levinson Audio Systems introduced its first product, the LNP-2 preamplifier, which is still in production today and was used to record the material on this record and master the lacquers. The trumpet, bass, and sarod are still part of my life. My spiritual relationship with music and instruments remains the cornerstone of my purpose and the basis of my involvement with audio.

In associating with many fine artists and a few master musicians, I have learned the importance of the master instrument. My own string bass was made about 1680 in Italy by a student of Stradivarius. My goal is to make the equivalent of the master instrument in recording and playback components, and to see them used in the service of the great music of the world.

The dbx encoded disc is an attempt to offer the kind of dynamic range generally unavailable to most home listeners in a relatively inexpensive and convenient form. Both dbx and I are most interested in your reaction to this first album in the "dbx Recording Technology Showcase Series." The program material was selected from the Mark Levinson library of master tapes to represent many different kinds of music, not just music with the widest dynamic range. This is because the people of dbx feel, as I do, that the purpose of audio is to enable people to enjoy music in its variety and subtlety. The measure of any audio component, then, lies in its ability to increase our emotional response to music, to help us *feel* its message.

Quiet music, which depends on silence to give every note meaning, often suffers from the noise inherent in conventional records. Accurately reproducing extremely dynamic material is one of the great difficulties in our field. The dbx Encoded Disc hopes to meet these challenges.



Library of Congress No. 79-750342

PRINTED IN U.S.A.
℗ © 1979, dbx Inc. Newton, Mass.

BLUES CARAVAN

BUDDY RICH

SEXTET



CO 86

V/V6-8425

BLUES CARAVAN BUDDY RICH AND HIS SEXTET

personnel:
Buddy Rich, leader & drums; **Sam Most,** flute; **Rolf Ericson,** trumpet; **Mike Manieri,** vibes; **Wyatt Ruther,** bass; **Johnny Morris,** piano.

side one

1. Blow'n The Blues Away 8:33 (ASCAP)
2. BR Blues 3:07
3. Late Date 5:07 (BMI)

side two

1. Caravan 9:35 (ASCAP)
2. Young Blood 5:54
3. I Remember Clifford 5:54

Recorded in New York City August 14 & 16, 1961
Cover photograph by Roy DeCarava
Recording engineer: Dick Olmstead
Produced by Creed Taylor

Buddy Rich has been on a caravan of sorts since he struggled to his feet for the first time back in 1918. He was the son of a vaudeville team known as Wilson and Rich (his mother sang and his father was a comedian), and Buddy joined the act before he was two. By the time he was four, he *was* an act, and had appeared in a Broadway show. Before he was 10, he was touring (the United States, Hawaii, and Australia) as "Traps, the Drum Wonder." It wasn't until the mid-Thirties that Buddy began his travels with big bands and started to lift eyebrows in the world of jazz with his drumming.

He played with many small groups in both Dixieland and swing styles before signing on with a series of top-name bands. His drums, from time to time, sparked the swing offerings of such bands as those led by Bunny Berigan, Artie Shaw, Les Brown, Tommy Dorsey, Benny Carter and Harry James. And he has taken a couple of cracks at leading his own big band. It was with Dorsey, though, that Buddy really hit his stride as a great big band drummer, and his recordings of *Quiet Please* and *Not So Quiet, Please* with TD were quickly gobbled up by a whole generation of aspiring young drummers.

Buddy has periodically put down his sticks to go out as a single – either as a singer or a dancer, and, on occasion, as a singer-and-dancer. His long career in vaudeville and jazz, plus his phenomenal sense of time, have combined to make him an unusually skilled dancer and a remarkably assured singer. But, inevitably, he has always returned to the drums.

Part of his appeal as a showman (his appeal as a musician and technician is already legend) is his endless energy. Listening to air shots of the old Artie Shaw band in 1938 is an experience in listening to enthusiasm. In addition to firing the band with his drums, Buddy is a sort of vocal cheering section behind the soloists, urging them on and on. In the late 1940s, he appeared on stage at the venerable Apollo Theater in Harlem with his big band . . . and his left arm in a cast! He had broken the arm in three places playing handball two days earlier. Buddy danced a little, sang a little, and brought the show to its climactic close with his drum specialty–*Not So Quiet, Please* played with one hand and both feet! Rich is admired by drummers for precisely this quality, he uses his hands *and* feet–and his head–when he's playing.

Part of his appeal as a person is his unwillingness to be set back. When he suffered a heart attack several years ago, cynics declared that he was through. Yet, within four months, Buddy had bounded back into jazz with a blazing sextet and all of the flash and fire he had displayed before being stricken.

These days Buddy is still on a caravan. Two days after the final session for this album, he and his group set out on a gruelling tour of the Far East and Asia under auspices of the United States State Department, as part of the International Cultural Exchange Service of ANTA. He and the group opened at a fair in Kabul, Afghanistan; then traveled a route which included fairs, outdoor theaters, tent shows and the like in such spots at Katmandu, Nepal; Bangkok and other cities in Thailand; Namphom Penh, Cambodia; Laos; Jakarta, Indonesia; Singapore; Hong Kong; Saigon, Viet Nam; Calcutta, Bombay, and New Delhi, India; and other Asian cities through the end of 1961.

It's a thrilling caravan for Buddy, one which will not only enhance his reputation abroad, but which will bring live jazz to many areas of the world where American music is much admired, but rarely (if ever) heard in person.

With Buddy on tour are the crack sidemen he worked with on this recording. Sam Most doubles on clarinet, alto sax, piano, and flute. He's been with such bands as Shep Field and Tommy Dorsey, and has led his own groups. He won a **Down Beat** magazine New Star award in the International Critics' Poll of 1954. Mike Manieri is Buddy's discovery, a talented and creative New York vibes man. Rolf Ericson is the brilliant young Swedish trumpeter who has been featured with such swinging American bands as Woody Herman, Charlie Barnet, Eliot Lawrence, Benny Goodman, and Charlie Ventura, among others. Wyatt Ruther, nicknamed "Bull", has played bass with Dave Brubeck, Chico Hamilton, George Shearing, and Erroll Garner, among others. Johnny Morris is a bright young pianist gaining recognition with Buddy.

Some musical landmarks along the way in this Blues Caravan include the long, building climax to **Blow'n The Blues Away** . . . Most's wild choruses on that tune . . . Buddy's soft-shoe brushwork before the out chorus on **Late Date** . . . Buddy's long solo on **Caravan,** which displays his sense of dynamics and his knack of building and mixing patterns . . . Rolf's solo on **I Remember Clifford,** his horn reverently softened by a felt hat . . . The punching fours between Buddy and Mike on **Young Blood**. . . And, finally, note the bright ensemble sound over-all.

Dom Cerulli

Jazz Suite On The Mass Texts

Paul Horn

COMPOSED AND CONDUCTED BY LALO SCHIFRIN



RCA VICTOR
DYNAGROOVE
RECORDING

LPM-3414

JAZZ SUITE ON THE MASS TEXTS
Paul Horn
Arranged and Conducted by Lalo Schifrin
Produced by Al Schmitt

Mono LPM-3414
Stereo LSP-3414

Thoughts on the Liturgy and Jazz

I suspect that most of us are looking for excitements and tensions that give life rather than take it away as is the usual case. The business world has achieved a level of stress that results in ulcers, high blood pressure and early death. That is not the kind of tension and animation that most of us want to cohabit with since life is already too short in its good years. We need quick death like we need more calories.

No, the excitement that I speak of is the quickening of the blood stream and the imagination, and from this inflaming we fondle life, and know it, and see it with bigger eyes; and relaxation comes because our own life has been enriched and we know that existence has happiness and tension and they are not in conflict. When together rightly, they bring increased desire and tranquillity.

I believe prayers have been in need of a transfusion of life (more action) for some time. This basic act of man (once upon a time men prayed in foxholes; now they pray in spaceships; they pray on subways, too, and on high hills in their own way) would seem to have its own vitamin pills available when those moments come that indicate boredom and mediocrity. But it doesn't, and the reason that even greater will power will not bring the kind of tension I'm talking about is that the prayer, if it is not of the whole man, has built-in retro-rockets which make it slow down. In other words, if a man can't pray with all his talents involved, then his prayer will eventually end in dissatisfaction and annoyance.

Man must pray in music and he must pray in freedom. He must be able to sing, even when he is in the group, the congregation.

Jazz has been making some pretentious claims for years that liturgy (public prayer) needs it. I use that word "pretentious" because it expresses the attitude of the choir director who is looking backwards into musical history for his themes. But jazz knows no other ritual than that of freedom, and therefore it looks at prayer as a natural ally and feels no inferiority about its attitude since the roots of jazz are deeply embedded in religious actions and song.

If the Negro will ever achieve the dignity and civil authenticity that he deserves, it will be because he has a vision of himself as a child of God, free before God and therefore worthy of respect and love and justice by men who stand before God in the same way. The Negro has given this vision to the world of jazz, and though that world has tampered with the heritage at times, still at its root is the conviction of the dignity of man and his freedom. Prayer is supposed to act from the same premise. It takes the same energies and directs them toward an object outside ourselves.

Lalo Schifrin, a jazz composer and player from Argentina, well known in the United States for his playing with Dizzy Gillespie and his jazz scores for movies, television, and other major jazz players (his credentials are excellent) has a *Vision* that is here before you. I'm not sure we are equal to it. He has taken portions of the English Mass, which both Anglican and Roman Communities use, and scored them for jazz feelings and moods.

I'm afraid we are not equal to this music because we have not yet learned how to sing with the freedom that prayer deserves. We are too inhibited to throw ourselves into the reality of the music; we are too hesitant to throw ourselves into the reality of the prayer, even. Our problem is serious but the composer can't be concerned with that. He must go on with his work.

But, one day, Schifrin's idea for the setting of the Creed will become an act, a happening, in a church. His idea is so simple. There is no music for the singers but only the instructions that each singer (that's you and me) is to open his version of this mighty statement of belief by singing the first line at the lowest tone that he can manage with grace. The singer is to perform as much of the text as his lungs can handle. This is to be sung with a quiet dynamic. Once this line is finished, he then moves up a step and continues in the same fashion. On this recording the horn of Paul Horn is emphasized (and he is worthy of the emphasis) but in the background, if you listen carefully, there is the ascending, demanding, stairway of voices—each announcing to the world *his* creed and yet doing this in the midst of his fellows. A dream exists in which this is done in a Cathedral, and for once each man is on his own and shouting musically to his God what he believes . . . yet, in community, which is the desire of the world today.

This is where the tension enters that contributes to life and makes it more thrilling and livable rather than filling it with more of the disease of the world that lies in such glittering mounds around us.

Schifrin has not made this same approach with all the portions of the Mass that are sung and played here. In the others, besides the Creed he has taken the color, the feeling, the drive that permeates all jazz and used it to suggest the future that jazz can have in liturgy. Jazz, with all its spontaneity, can never be channeled completely into liturgy, but the lean lines that jazz creates so often fit the spare content of the "Lord, Have Mercy on Us," and the "Lamb of God."

The young composer from Argentina is not the first to try this; nor shall he be the last to do it. But what he has done, at a moment in our lives when music is finding a new life in the Church, is to turn our eyes from the past—where they have lingered much too long—to the present and to the future. What is strange is that such redirectioning has to be done when we have lived all our lives with syncopation, blues, folk materials. How could it be that liturgical music could fail to grow and incorporate the values of our world? Why is it that a form of song that is a thousand years old must remain as *the* valid form for the prayer that makes us free? There is no reason other than that men must in some way hate this world we inhabit, our world.

Well, we'd like to say much more, but our space is limited. I suggest that you listen to this album. You may not fully like everything that Lalo Schifrin does, but then remember the context in which it is written and sung and played. Try the whole idea on for size. I'm sure that you will find it gives life and that more abundantly.

FATHER NORMAN J. O'CONNOR

(Fr. Norman J. O'Connor is director of the Paulist Fathers New York Office for Radio and Television. He is a long-time student of jazz and is a director of the Newport Jazz Festival.)

SIDE 1

KYRIE *(4:13)*
INTERLUDIUM *(2:35)*
GLORIA *(6:03)*
CREDO *(3:02)*

SIDE 2

SANCTUS *(2:41)*
PRAYER *(1:45)*
OFFERTORY *(4:35)*
AGNUS DEI *(4:04)*

Public performance clearance—BMI.

DYNAGROOVE

Dynagroove records are the product of RCA Victor's newly developed system of recording which provides a spectacular improvement in the *sound quality.*

CHARACTERISTICS:

1. ***Brilliance and clarity*** — the original sound in startling definition
2. ***Realistic presence*** — sound projected in "photographic" perspective
3. ***Full-bodied tone*** — even when you listen at low level
4. ***Surface noise virtually eliminated!***
5. ***Inner-groove distortion virtually eliminated!***

To solve these old and obstinate problems in disc recording, highly ingenious computers—"electronic brains"—have been introduced to audio for the first time. These remarkable new electronic devices and processes grew out of an intense research program which produced notable advances in virtually every step of the recording science.

The final test of any record is in the listening—*compare* the sound of Dynagroove recordings!

Dynagroove recordings are mastered on RCA Magnetic Tape.

Recorded in RCA Victor's Music Center of the World, Hollywood, California.
Recording Engineer: Jim Malloy.
Cover: Stained-glass window designed by Roger Darricarrere; photo by Ken Whitmore.

PERSONNEL

QUINTET
Paul Horn, *flute, alto and bass flute, clar., alto sax*
Lynn Blessing, *vibes*
Bill Plummer, *bass*
Mike Lang, *piano*
Larry Bunker, *drums*

ORCHESTRA
Lalo Schifrin, *conductor*
Vincent De Rosa, *French horn*
Frank Rosolino, *trom.*
Dick Leith, *bass trom.*
Al Porcino and Conte Candoli, *trpt.*
Red Callender, *tuba*
Dorothy Remsen and Ann Stockton, *harp*
Ken Watson, Emil Richards, Frank Flynn and Milt Holland, *percussion*

CHORUS
Loulie Jean Norman
Marilyn Powell
Sara Jane Tallman
Evangeline Carmichael
Betty Allen
William Cole
Vern Rowe
Marie Vernon

© 1965, Radio Corporation of America • Printed in U. S. A.

Barbara Mason sings

Oh How it Hurts

Featuring the hit "I DON'T WANT TO LOSE YOU"

FOREVER • IF YOU DON'T • IS IT ME • DEPEND ON ME • POOR GIRL IN TROUBLE • I DO LOVE YOU • FOR YOUR LOVE • LOSE A GOOD THING • GAME OF LOVE • AND OTHERS



ARCTIC

MONO A-LPM 1

PLP 722

BARBARA MASON SINGS Oh How it Hurts

This collection of great love songs is dedicated to lovers young and old. Since I believe in songs designed with lovers in mind, I think this album can best express how lovers feel in any given situation. These tunes have special meaning if you can dig it.

Now, about this fantastic hunk of talent—and she is really loaded with it! Barbara Mason is one of the most unique female singers in show business today. Possessing a sound and style all her own, she is exceptionally talented. She writes most of her own songs and Barbara also plays piano. In this album, she gives her special treatment to songs of other composers.

When you listen, you'll hear what I mean when I say Barbara Mason is a "hunk" of talent.

BUTTERBALL
WDAS RADIO—PHILA.

SIDE I

1.	OH, HOW IT HURTS Blockbuster Music—BMI	2:49
2.	POOR GIRL IN TROUBLE Stilran-Dandelion—Downstairs Music—BMI	3:14
3.	I NEED LOVE Stilran-Dandelion Music—BMI	3:08
4.	YOU CAN DEPEND ON ME Jobete Music—BMI	2:44
5.	I DO LOVE YOU Chevis Music—BMI	3:00
6.	GAME OF LOVE Stilran-Dandelion Music—BMI	2:29

SIDE II

1.	YES, I'M READY Stilran-Dandelion Music—BMI	3:06
2.	IF YOU DON'T Stilran-Dandelion Music—BMI	3:08
3.	IS IT ME Stilran-Dandelion Music—BMI	2:54
4.	FOREVER Jobete Music—BMI	2:35
5.	I DON'T WANT TO LOSE YOU Blockbuster Music—BMI	2:40
6.	FOR YOUR LOVE Beachwood Music—BMI	2:18

ALBUM DESIGN—Max Bodden Associates
PHOTOGRAPHY—Michael Denning

D. J. COPY
NOT FOR SALE



NATIONAL DISTRIBUTOR—JAMIE/GUYDEN DIST. CORP.
919 N. Broad Street
Philadelphia, Penna. 19123

PRINTED IN U.S.A.

MONO A-LPM-1004

2 LPs

013 05
DYNAMITE RECORDS
$100

PRESENÇA DE

LENY ANDRADE E OS CARIOCAS



PRODIFC 2 DISCOS E FITAS

PRODIFC 2 DISCOS E FITAS

PRESENÇA DE

LENY ANDRADE E OS CARIOCAS

Lado A

Lado B

Lado A

Lado B

Disco 1979 Disco 1980


Capitol
RECORDS
HIGH FIDELITY
RECORDING
!WILD!
STEREO
DRUMS
A WIDE-RANGING
PROGRAM OF MUSIC
ACCENTING POWERFUL
PERCUSSION IN
DAZZLING STEREO
CAPITOL RECORDS, INC.

ST 1553

The surest sign of the finest sound

Capitol FULL DIMENSIONAL STEREO

POWERFUL PERCUSSION! DRAMATIC STEREO! EXCITING VARIETY!

This unique collection presents some of the greatest percussion performances ever released, now gathered in one album. Here are the thrilling sounds of big-band drummers, Latin rhythm men, drill-field precisionists, all captured in the finest stereophonic sound, with vivid left-right separation.

These varied instruments have been precisely recorded to cover a wide sonic spectrum—from 30 to 15,000 cycles—with sharply contrasting high and low passages, and combinations of percussive sound that provide a telling test, indeed, for your playback system.

!WILD! STEREO DRUMS

side one:

TRI-FI DRUMS • *Stan Levy, Alvin Stoller, Irv Cottler, backed by Billy May's Orchestra* . . . If you have any doubts about your stereo balance, you can check it here and now, as three of the finest jazz drummers in the business go into action from three locations. This galvanic opener presents them, in the order mentioned, performing high-speed, expertly-executed solos. The Bill Holman arrangement was specially scored for the big sound of heavy percussion with big band, and the effect is sonically tremendous. Though the solos range from ultra-low booms to sharp reports, your system should — if equipped with distortion-free amplification and good speaker networks — be able to reproduce each note with clean definition. There should be none of the "muddy" running together that results from heavy volumes of sound playing through inadequate components.

BANGKOK BEAT • *Pepe Dominguin* . . . Here you can enjoy a speaker-to-speaker bongo session between Dominguin and his cohort on the right. And from the time a big gong sounds to the right (a deep resonant sound that produces perceptible overtones, and should reverberate long and clear without the tones "breaking up"), until it comes in again at the end, the drummers don't let up. An occasional chord from the celesta chimes out from between the bongos, as does a random tinkle from the little Chinese cymbal tree. These little chiming sounds, incidentally, are a good test for the high end of your system. You should hear each tinkling note crisply and clearly when a cymbal is struck. **BLUE RHUMBA** • *Pepe Dominguin* . . . Pepe switches to timbales for this frantic rhumba, and also switches over to the right side, leaving the remainder of the "stereo stage" for claves, scraper, bass, guitar, and horn men. Here are small, high-pitched drums that put out a sharp wave front requiring good speakers to reproduce properly. Again, the beats should be distinct and precise, without breaking down or sounding "fuzzy." **DRUMMER BOYS** • *Felix Slatkin and the Drum Brigade* . . . Here's a grand array of drums and cymbals—twenty percussion instruments in all — sounding off in a vivid stereo demonstration that calls forth every spectacular trick in the drillfield drummer's book. Once more here's a huge volume of sound that will put your set through its paces. Booming and rolling from left are bass drum and low-pitched tenor drums, cymbals between, with higher-pitched field snares and conventional snares to the right. Smashing across the room they come, with percussive brilliance that tapers into a rhythmic coda of stickwork on the drum rims, then rolls into a final bang!

side two:

TING TING TING • *Les Baxter* . . . The master of percussive sounds himself starts off on a marimba, then shouts for Chico Guerrero, who joins him at left on timbales. Soon Domingo Dariea on conga drum and Chino Pozo with bongos have joined the fray. Chico's tinging cymbal should be heard brightly above the cacophony, as Aime Vereicke and Oswaldo Oliveira come in with additional drum effects. Big piano chords bring in some brilliant, melodic sounds. Notice the depth and power of that string bass behind the piano? If your system — especially your speakers — is capable of properly reproducing the lowest registers, you'll not only hear it, you'll feel it. **UNCLE TOM TOM** • *Les Baxter* . . . This flashy duet between a low-pitched tom tom on the left and a higher one on the right is an excellent test for your stereo channel separation. The drums were recorded into right and left microphones, and complete separation was maintained. They should sound individually from each speaker, without any leakage from one channel to the other. Tenor sax man Plas Johnson is in the middle of it all, aided only by an occasional dry thump from a dampened bass drum. Splendid musician that he is, Plas wails his way through it all in fine form. **ROCKET RACKET** • *Dick Harrell* . . . Wild, swinging and uninhibited, the ability of young drummer Dick Harrell is, in itself, out of the ordinary. But added to this is the revolutionary procedure used to record his two tracks (this and the last one in the album). First, soloist Dick and rhythm drummer Roy Harte came into the studio and recorded the driving drum parts. Then arrangers scored instrumental parts, which were recorded over the drum tracks. Uniquely, the other instruments back the drums! Unhampered by the need to accompany anyone, and further aided by another drummer to hold the beat, Dick really "rolled."

BONGO BASH • *Pepe Dominguin* . . . The celesta and bass open with a melodic little ditty, and Pepe Dominguin plays an obbligato bongo beat at right. A cow bell on the other side gives the bongos some by-play, and a mellow tenor sax accompanies. Here's percussion on the lighter side—yet, strange though it may seem, the extremely high tinkles of the celesta's upper register are almost as demanding on the high end of a sound system as are the sharp drum sounds. They should be clear, clean, and melodic.

DRIVIN' AROUND THE BLOCK • *Dick Harrell* . . . Here's another of those very appropriate melodies scored as accompaniment for the drums, which this time include temple blocks and the pop and rattle of a tambourine. Dick is aided by sax and guitar, plus a full-throated electronic organ. Big, frantic sounds that make a wild closer for a wild album!

Recording note: These tracks were recorded on Ampex tape recorders, using specially designed consoles in Studios A and B at the Capitol Tower, Hollywood, California. • Since the different instruments used produce many combinations of sound characteristics, a variety of microphones was used to record the album. Each was chosen for some specific feature that is best for picking up particular sonic elements. They include the Telefunken U-47, RCA 44BX, Sony C37A and the Altec 21D. • Lacquer masters were cut on a Scully lathe, using variable pitch control, with Westrex amplifiers and cutting heads. • Capitol pressings utilize the patented "T-Rim," a device which employs a specially designed metal stamper mould that causes the outside edge of the record to be a few thousandths of an inch thicker than the center. This allows one disc to drive another on a changer without playing surfaces actually touching adjacent discs. "T-Rim" affords better record fill during pressing, and later helps to prevent disc warpage. • This record has been recorded and manufactured with all the meticulous care that quality records require, and represents the strictest adherence to the most exacting technical specifications and standards possible today in the manufacture of phonograph records.

This stereo reco[illegible] needle to avoid damage

SPC-3335

SIDE A
They Can't Take That Away From Me (1937)
Swing, Brother, Swing (1937)
Do Nothing 'Till You Hear From Me (1944)
I Cover The Waterfront (1945)
Lover Come Back To Me (1953)

SIDE B
My Man (1955)
Them There Eyes (1955)
Lover Man (1955)
Don't Explain (1958)



There was a lady named Billie, and people are remembering her: "Lady Day...Lady Sings The Blues". But Billie's blues didn't go away with the songs she sang from the depths of her royal-blue spirit. Lavender blues, blue-velvet melancholy: That was Billie Holiday.
The boys in blue busted her, at the end; her relatives busted her head to start off with, and in between her men busted her heart, but nothing ever busted her spirit.
The Lady came from Baltimore—she was born Eleanora Fagan in 1915: her father was Clarence Holiday, a jazz musician, and her mother was Sadie Fagan, a 13-year-old maid. They got married three years later, but soon Pop Holiday joined a travelling band, and wasn't home much after that. Billie was raised by relatives while her mother worked up north. She made it through fifth grade, then started scrubbing doorsteps and doing housework to make some money. Her first taste of jazz came from hearing Louis Armstrong and Bessie Smith records on a Victrola in the parlor of the neighborhood whorehouse where she ran errands. For a while she was put in a Catholic institution after being assaulted by a neighbor, but when she was 13 she joined her mother in New York. Instead of working as a maid, though, she got set up as a call girl in a fancy [illegible] but she wasn't very good at it, and got put in jail for not [illegible] across for one of the big men in Harlem. Billie always complained that she never got in trouble when she was doing [illegible] was only when she tried to stop that the law came around. The same thing happened years later when she tried to kick her drug habit.
After jail she went looking for a job and accidently drifted into singing at a joint on 133rd street for $18 a week. That was the beginning. Later came a recording with a Benny Goodman band, a part in a short featuring Duke Ellington, touring with the Count Basie Band, touring with Artie Shaw's band, singing downtown at Cafe Society, singing to the movie stars in California and singing on "Swing Street"—New York's 52nd Street.
She got married in 1941, but the blues weren't over—her husband Jimmy introduced her to heroin and then he got busted, leaving her with a habit and no notion of how to feed it. She needed someone to help.
Then the war came, she entertained the troops on USO tours and service clubs. Afterwards, she tried to shake her habit at a private sanitorium, and somehow the law got wind of it. She retained a lawyer at her trial, expecting to be sent to a hospital. She went to a Federal Woman's Reformatory, where her treatment was cold turkey. Her sentance was a year and a day. She got out and found that her cabaret license was suspended in New York City, and she could never legally work in a nightclub there again. She gave concerts, got busted again, this time was acquitted, met and married Louis McKay, toured in Europe with resounding success—and got busted again back in America. She died in 1959.
Life didn't treat Billie Holiday like a lady, but she was one. Her singing is elegant as well as eloquent: she cuts to the heart of a song with precision and rhythmically understates to the finest point of heartache. She wrote songs as well as sang them: "God Bless the Child" and "Don't Explain" have become standards, and "Strange Fruit" became "her" song--a personal protest connected with her father's death and the horrors of racism.
They don't make ladies like her any more...listen well.

Judy Granger

A Product of
Pickwick International, Inc
Woodbury, N.Y. 11797
Previously released on Everest Records
Printed in U.S.A.

File Under Nancy Wilson • Female Vocal

ST 2495

NEW IMPROVED FULL DIMENSIONAL STEREO

Nancy Wilson

A Touch Of Today

Yesterday
The Shadow Of Your Smile
(Love Theme From "The Sandpiper")
No One Else But You
You're Gonna Hear From Me
And I Love Him
Have A Heart
Call Me
You've Got Your Troubles
Uptight (Everything's Alright)
Wasn't It Wonderful
Goin' Out Of My Head
Before The Rain

Capitol RECORDS

Capitol RECORDS — EMI — THE GREATEST RECORDING ORGANIZATION IN THE WORLD

CAPITOL'S *NEW IMPROVED* FULL DIMENSIONAL STEREO SOUNDS BETTER THAN STEREO HAS EVER SOUNDED BEFORE!

better, in fact, than it has ever been *possible* for stereo records to sound before. Now you can enjoy the results of the latest in our never-ending series of technical developments when you listen to Capitol's *new improved* Full Dimensional Stereo ☐ new "presence" in the vocal passages ☐ new "impact" in the percussion ☐ new "transparency" in the strings and reeds ☐ new "bite" to the brass ☐ new crisp clarity such as you've thrilled to in a good live performance. Whether your stereo phonograph is modest or the finest that money can buy... you'll get better, more lifelike sound when you listen to Capitol's *new improved* Full Dimensional Stereo better than stereo has ever sounded before!

MADE IN U.S.A. • FACTORIES: SCRANTON, PA. [illegible]

THIS STEREO RECORD SHOULD BE PLAYED ONLY WITH A STEREO CARTRIDGE AND NEEDLE TO AVOID DAMAGE!

ST 2495

A Touch Of Today

The best of everything! ...from great new ballads to top-40 favorites, by the one and only

Nancy Wilson

Produced by DAVID CAVANAUGH

SIDE ONE

YOU'VE GOT YOUR TROUBLES
2:26 ASCAP

AND I LOVE HIM
2:20 BMI

UPTIGHT (Everything's Alright)
1:57 BMI

HAVE A HEART
2:27 ASCAP

BEFORE THE RAIN
2:12 ASCAP

THE SHADOW OF YOUR SMILE (Love Theme from "The Sandpiper")
2:00 ASCAP

SIDE TWO

CALL ME
2:15 BMI

YESTERDAY
2:05 BMI

WASN'T IT WONDERFUL
1:58 ASCAP

YOU'RE GONNA HEAR FROM ME
2:44 ASCAP

NO ONE ELSE BUT YOU
2:10 ASCAP

GOIN' OUT OF MY HEAD
2:05 BMI

In the big recording studio near Hollywood and Vine, this is a day to remember. The girl with the honey-gold voice, the provocative smile, the heart-shattering way with words is recording today's hit songs: the songs people are falling in love to, laughing to, crying the blues to. The session report reads: "Nancy Wilson today." And as this album so brilliantly affirms, today begins, and ends, with Nancy.

Her dazzling talents not only capture the many vibrant moods of today's popular music but give to each song she sings the breath-catching freshness listeners long for. And in taking on songs and tempos as dynamically varied as the current music scene itself, Nancy displays just how unforgettable these songs can be.

The tantalizing, rich-voiced strings and bold, today-styled rhythms of brilliant young arranger-conductor Oliver Nelson start the introduction to Take One. Enter Nancy. The studio engineers, the album's producer Dave Cavanaugh, the expectant audience of fellow musicians are hers—and so are the songs. For who can resist her sorrow-filled lament for the *Yesterday* that saw love turn away... a reading at once eloquent and bittersweet, crying the despair of everyone who has been left suddenly alone. To the sweeping accents of strings and bass guitar Nancy relives the Lennon-McCartney classic as though she were indeed the woman who had loved and lost.

In a joyfully swinging about-face, Nancy shows how delightfully audacious she can be as she taunts the world with her lusty *Call Me,* a command that's answered with the resounding beat of versatile Ollie Nelson's elegant rhythm and brass. And with the love lights still burnishing her voice, Nancy recalls the haunting splendor of *The Shadow of Your Smile,* glowing here with a new Latin radiance.

More brass and a complement of reeds enter the studio and Nancy becomes silhouetted against a backdrop of big, bright, beautiful sound. And she more than does it justice. Her rocking *Uptight* is, to quote the Stevie Wonder success, "out of sight" and during the playback the studio echoes with the kind of music destined to set the world dancing.

When equally gifted big band arranger-conductor Sid Feller takes over, Nancy's faultless timing and phrasing are wonderfully showcased in the tender *Have A Heart* and the moving *No One Else But You* which, with slight paraphrasing, could refer to the altogether wonderful Nancy herself.

As everyone knew before it all began, there would be much to remember about "A Touch Of Today"... those lyrical moments when a star named Nancy turned today's great songs into unforgettable listening for all those tomorrows to come.

Like Dave Cavanaugh said: "Thank you Nancy!"

—*Janice May*

More Capitol hits from Nancy:



FROM BROADWAY WITH LOVE • *Hey There; This Dream; Hello, Dolly!; I'll Only Miss Him When I Think Of Him; He Loves Me; Here's That Rainy Day; I Had A Ball; Makin' Whoopee; Somewhere; I've Got Your Number;* more (S)T 2433



BROADWAY—MY WAY • *As Long As He Needs Me; Tonight; Getting To Know You; The Sweetest Sounds; You Can Have Him; Joey, Joey, Joey; I'll Know; Make Someone Happy; Loads of Love; My Ship; I Believe In You; A Lot Of Livin' To Do.* (S)T 1826



HOLLYWOOD—MY WAY • *Days Of Wine And Roses; Moon River; Almost In Your Arms; Wild Is The Wind; You'd Be So Nice To Come Home To; Secret Love; When Did You Leave Heaven?; The Second Time Around; Dearly Beloved; Did I Remember; My Shining Hour;* more. (S)T 1934



(YOU DON'T KNOW) HOW GLAD I AM • *The title song, plus The Grass Is Greener; The Boy From Ipanema; It's Time To Go; Don't Rain On My Parade; I Wanna Be With You; Quiet Nights; Never Less Than Yesterday; The Show Goes On; People; West Coast Blues.* (S)T 2155



TODAY—MY WAY • *Reach Out For Me; Welcome, Welcome; My Love, Forgive Me; Dear Heart; Don't Come Running Back To Me; And Satisfy; You've Lost That Lovin' Feelin'; Love Has Many Faces; Take What I Have; I'm All Smiles; If I Ruled The World.* (S)T 2321



GENTLE IS MY LOVE • *Who Can I Turn To; Gentle Is My Love; At Long Last Love; Time After Time; If Ever I Would Leave You; Funnier Than Funny; There Will Never Be Another You; If Love Is Good To Me; My One And Only Love; When He Makes Music;* More. (S)T 2351

CRYING SONG
HUBERT LAWS



CTI RECORDS

CTI 6000

CRYING SONG
HUBERT LAWS



CTI RECORDS

CTI 6000

Distributed by Creed Taylor, Inc. Distributed by Creed Taylor, Inc.

THIS ALBUM ISSUED PREVIOUSLY AS CTI 1002


Columbia
Stereo
PG 26
DIRECTIONS IN MUSIC BY MILES DAVIS
MILES DAVIS
BITCHES BREW



Sheila Landis and Her Bandits of Bebop

GUESS I'LL CALL IT LOVE
(Penso Que Seja Amor)



Left to Right: "Vesuvius" Reinstein, "Boom Boom" Blumer, "Wandering" Eddie, "BiBi" LoDuca, "Crash" Landis, "Ambient" Everts, "ThumpaThumpa" Leach

GUESS I'LL CALL IT LOVE
(Penso Que Seja Amor)

Is there a name for this feeling?
I GUESS I'LL CALL IT LOVE
Can you tell me why
My senses are reeling?
I GUESS I'LL CALL IT LOVE
When you're with me
Colors dance all around me
And then my soul begins to sing
Suddenly I feel your warmth
Surround me
And then my soul begins to sing
Is there a name for this feeling?
I GUESS I'LL CALL IT LOVE
Can you tell me why
My senses are reeling?
I GUESS I'LL CALL IT LOVE
Love, Love
Há um nome
Por tal sentir?
PENSO QUE SEJA AMOR
Diremo porque
Saltam meus sentidos
PENSO QUE SEJA AMOR
Cuando tu es conmigo
Corrẽm as côres sobre;
E então canta minha alma
De repente recebo todo
Teu calor
E então canta minha alma

Words and Music by Sheila Landis ©1977
(Portuguese lyrics translated by James R. Landis)
Subtle Magic Music/ASCAP

LONELY WINE
I sit at home and sip
MY LONELY WINE
Ever dreaming that
Someone I'll find
To love me
In another space and time
Alone I'll dine
Having conversations with my mind
Just pretending that I'm doing
Real fine while love
Moves on leaving me behind - - -
I'm gettin' drunk
on my LONELY WINE
Gettin' out there
On my LONELY WINE
Coppin' a buzz, I'm just
Takin' my time
I'm gettin' drunk
On my LONELY WINE
I'm resigned
To sit at home and drink my
LONELY WINE
I'll save each bottle
Like a Valentine
'Til all my dreams
Have withered on the vine
I'm all alone
With my LONELY WINE
I'm gettin' stoned
On my LONELY WINE
This 20/20 seems to suit me
Real fine
Feelin' sorry for my
LONELY WINE

Words by Scott Durbin ©1978
Music by Sheila Landis ©1980
Subtle Magic Music/ASCAP

THERE'S NEVER ENOUGH THERE FOR ME
I'm savin' up dollars to add to my stash
I love to be rollin' in handfuls of cash
The man at the bank is my closest friend
No, THERE'S NEVER ENOUGH THERE FOR ME
I'm savin' up mem'ries of sweet, tender times
When me and my love were a pair
His old lady grabbed him right back to her arms
But this jazz sounds so good I don't care!
Radio drowns me with hot livid jazz
Hits of today and chestnuts from the past
Wash me all over with Joe Williams' blues
No, THERE'S NEVER ENOUGH THERE FOR ME!
Like money, like love, and like music
Sing praises of the holy three
I know that I'd die without my supply
No, THERE'S NEVER ENOUGH THERE FOR ME!

Words and Music by Sheila Landis ©1980
Subtle Magic Music/ASCAP

SIDE ONE

GUESS I'LL CALL IT LOVE (Penso Que Seja Amor)	5:27
LONELY WINE	5:10
MYTHICA	4:34
THERE'S NEVER ENOUGH THERE FOR ME	5:54

SIDE TWO

TALK DIRTY TO ME	4:40
COLE'S EYE VIEW	5:56
LOVE ROBS YOUR REASON	4:18
WHERE YOU GONNA PUT YOUR BLUES?	5:02
PARENTHESEIZURE	3:16

WHERE YOU GONNA PUT YOUR BLUES?
You must have come from heaven
Eyes and a smile I couldn't resist
Suddenly I got lost in a kiss
And found my way to heaven
You must have guessed my wishes
Seein' me stand there singin' my song
We started to rap, before very long
I found my way to heaven - - but
Sometime it ain't where you
Thought it was at
Sometimes you run out of lies
Dealing with men is a risky game
When you run out of comfort - - -
Surprise!
The Wicker Man turned out to be
Just a one night stand
Though I had wanted so badly
To see him again - - -
Memory travels in well-worn grooves
Retracing his eyes and his hands
And his moves, too bad
When your sweetheart has flown the coop
so WHERE YOU GONNA PUT YOUR BLUES?

Words and Music by Sheila Landis ©1979
Subtle Magic Music/ASCAP

SHEILA LANDIS, vocals and percussion
DAVID REINSTEIN, saxophones and flute
GARY BLUMER, acoustic and Fender Rhodes pianos
GARY LEACH, acoustic and electric basses
KENDON EVERTS, drums synthesizer drums
JOE LO DUCA, acoustic and electric guitars
EDDIE NUCCILLI, flugelhorn

Recorded October 26, 1981
at Jack Brokensha Studios, Birmingham, Michigan
(mixed there too, chaps)
Engineered by Jack Brokensha
Photos by David Frank
Executive Producer: Sheila Landis
Manufactured at: A & R Dallas, Texas
Creative Guidance: David Reinstein

℗1981
SheLan Records
1305 Concord · Rochester, MI 48063

TALK DIRTY TO ME
Snuggle up beside me, baby
Whisper something foul
Cuddle up beside me darling babe
Let's have a ball
Toss me an eroticism
Make it dreamy smooth
Aw, honey, TALK DIRTY TO ME
Warm me with a droplet
Of some sweet stuff in my ear
Wrap your arms around me
So there's nothing left to fear
You know that I'll respond to
The mere drop of a hat
Aw, sugar, TALK DIRTY TO ME
Tell me all the things
Your mother told you not to say
Even though this sofa's bugged, dear
It will be O.K
Slide your perfect[?]
A little closer to my side
Aw, daddy, TALK DIRTY TO ME
TALK DIRTY TO ME
TALK DIRTY TO ME
TALK DIRTY TO ME
TALK DIRTY TO ME
Forget about all the others
Who've shared your delights
You've got me beside you
And I know how to do it right
First you've got to prime me
With some verbal abuse
Aw, honey, TALK DIRTY TO ME

Words and Music by Sheila Landis ©1980
Subtle Magic Music / ASCAP

COLE'S EYE VIEW
(TRIBUTE TO E.J. and R.C.)
Tonight we've come to dig on Eddie
The man who showed us how to scat
Tonight we've come to dig on the Ebony Godfather
Man, the dude knows where it's at!
You can't deny the sounds he sings
Are really the end, they fly, bebop
And rhythm flow from his soul
He shows us how to swing and how to groove
Eddie J. you're king of Vocalese, a legend
What a pleasure to listen to
When he sings of Charlie Parker
And tells the story of Coltrane
The history of jazz is part of his lyrics
Important innovators' names
You can't deny the sounds he sings
Are really the end, they fly, bebop
And rhythm flow from his soul
He shows us how to swing and how to groove
Eddie J. you're King of Vocalese, a legend
What a pleasure to listen to
The soaring alto sound of Richie Cole
What a swingin' soul, Alto Madness
From New Jersey
Eddie J. and Richie blow their magic
Sound together any weather
True jazz masters
Faithful to the blues
They sure know to thrill me
Classic jazz will live forever!

Words and Music by Sheila Landis ©1979
Subtle Magic Music/ASCAP

LOVE ROBS YOUR REASON
Summer always laughs
Before she cries
Look carefully
You'll see it in her eyes.
Maybe love has caught a train
Leaving her behind
Maybe it's about to rain
Just listen for her sighs
LOVE ROBS YOUR REASON
Who's to say what's right or wrong?
Love has no special season
Now who will sing her summer song?
Summer made a promise
With the sun
Could she foresee
Her world would come undone?
'Tis autumn spurned her wishes
Love burned a brilliant glow
One day the flame extinguished
Oh how was she to know that
LOVE ROBS YOUR REASON
Who's to say what's right or wrong?
Love has no special season
Now who will sing her summer song?

Words and music by Sheila Landis ©1978
Subtle Magic Music/ASCAP

"GUESS I'LL CALL IT LOVE"
(Penso Que Seja Amor)

Sheila Landis
and Her Bandits of Bebop

SheLan #1002

SIDE ONE

GUESS I'LL CALL IT LOVE

A sweetly lustrous samba that Chick Corea probably wishes he'd written. Landis sings the lyrics in Portuguese the third time around: "Penso Que Seja Amor" - a classy touch. Occasional dissonance and some bars of $\frac{5}{4}$ add zest.

LONELY WINE

Dig the hipster finger pops! No, that's NOT Eartha Kitt's patented feline growl on this bluesy "barroom" excursion in $\frac{12}{8}$ but rather the versatile chops of Landis. One can almost visualize Reinstein walking the bar as those tough, swirling blues lines spill forth from his tenor.

MYTHICA

Comes off as a shimmering, ethereal Joe Farrell-Flora Purim-Pat Metheny type affair. A study in filigree. Flute and voice waltz in gossamer unison.

THERE'S NEVER ENOUGH THERE FOR ME

A light-hearted jazz waltz extolling the virtues of "the holy three": money, love, and music. Reinstein's soprano etches 'Trane-ish oscillations behind Sheila's fluid vocal. A "Killer Joe" ending.

SIDE TWO

TALK DIRTY TO ME

Hot stuff fit for Chaka Khan or Frank Zappa. Sly innuendos sung over a throbbing funk beat capsizing in a final rock out - chorus complete with stinging guitar lines from LoDuca.

COLE'S EYE VIEW

Is a boppin' spree spiced with Reinstein's grit-edged alto. A buoyant tribute to the late bebop singer Eddie Jefferson and his still-swinging partner Richie Cole.

LOVE ROBS YOUR REASON

With subtle augmentation from Nuccilli's flugelhorn this ballad glows with turbid late summer heat. You can almost hear the hot wind sighing and swelling through fat, green trees as Landis sings of lost love, her voice as delicate and gauzy as cotton candy.

WHERE YOU GONNA PUT YOUR BLUES?

Everyone turns in a crystalline performance on this song with a decidedly "classic" jazz feel. Dig Blumer's stride piano on the intro. Landis glides silkily through her swinging lines. A contrasting waltz section adds spark.

PARENTHE-SEIZURE

A hardhitting fusion of swing and samba. Note especially Reinstein's volcanic Gato-like tenor bulldozing a heated path through the Latin vamp section. A real cooker. Everts stretches out for a brief drum solo.

Because critics and reviewers often seem to miss the point about what an artist is trying to say with his/her music, I have written my OWN liner notes in which I attempt to illuminate what I feel are the major thrusts of my own compositions included on my second self-produced album. I am indeed blessed to be able to surround myself with the musicians who helped me realize this recording project, as they were so enthused, so creative, and lastly, so much FUN to work with!

Sheila Landis
October 31, 1981


JAZZ BAND
SINGERS
DANCERS
HALL HIGH JAZZ TOUR '75
THE WILLIAM H. HALL CONCEPT
CONNECTICUT, U.S.A.
HIGH SCHOOL, WEST HARTFORD,



pops 'n jazz '75
at home and abroad

TROMBONE:
gino vasquez
george feltman
david siegal
jim reddington
FRENCH HORN:
jon levin
hank elliot

POPS 'n JAZZ '75 is a showcase of combined instrumental and vocal music performed by students of the William Hall High School, West Hartford, Connecticut. Their repertoire ranges from big band swing to modern jazz rock; from the bittersweet blues to cool progressive jazz. The Concert Jazz Band, in their third appearance and for the third consecutive year, has won first place at the Berklee College of Music Jazz Festival. Some of the most exciting concerts this year were played in Europe on their whirlwind two week tour of Switzerland, Germany and England. They performed for German students, for American students in Germany, in English schools, at Bristol Cathedral and taped two programs for BBC TV that were shown nationwide in England, making a grand total of 14 European concerts. By the end of the school year, this group will have performed at more than 40 concerts, always to enthusiastic and receptive audiences. Prior Band recordings for Capitol and Columbia have received acclaim by such national magazines as THE INSTRUMENTALIST, MUSIC JOURNAL, AUDIO, etc., and have been aired on stations in the United States and Europe.

TRUMPET:
andy goldenberg
jeff greenwood
david parsons
brian carlow
tom alexander







director
william stanley



PIANO: tim callahan / marvin knighton / ken nargi BASS: marc brenner / john newell PERCUSSION: mark zyskowski / jim ofstein GUITAR: ray poulin

FLUTE: cindy lebowitz
amy glass



Recording Engineer
Don Hahn
A & R Records

JAZZ SINGERS:
karen bell
debbi bleich
debbie gilbert
cheryl marks



SAXOPHONE: alan wasserman / richard cohen / michael pianin / bob finer / bob saltzman / randy burr

Stereo

ARPA TROPICAL



Alfredo Rolando Ortiz

ARPA TROPICAL

ZEIDA

Z-20172

ALFREDO ROLANDO ORTIZ

Fué en Ciego de Avila, pueblo de la provincia de Camagüey en Cuba, donde nací, el 10 de diciembre de 1946.

Allí mismo cursé mis estudios primarios en el colegio de los Hermanos Maristas, hasta finalizar el primer semestre del sexto año. Entonces tenía once años y marché a Venezuela a reunirme con mi madre Haideé Irigoyen y mi padre Alfredo Rafael Ortiz, los cuales se encontraban en aquella nación desde unos cuatro meses antes.

Salí de La Habana en barco el 15 de marzo de 1958 acompañado de mi hermana Diana y de una sirvienta de confianza a quien cariñosamente llamábamos Cusa. Cinco días más tarde llegábamos al puerto de La Güaira después de haber hecho escala en Santo Domingo y Puerto Rico.

Solo habían pasado unos días desde mi llegada, cuando ví por primera vez un instrumento hasta estonces desconocido para mí y al que llamaban "arpa criolla". Cada vez que lo veía me llamaba más la atención, y llegó el momento en que quise aprender a tocarlo.

Así continuaron las cosas hasta diciembre de 1961, cuando un alumno de bachillerato del Instituto Champagnat, Colegio en el cual cursaba yo también mis estudios de secundaria, tocó el mencionado instrumento en una verbena benéfica. durante el transcurso de la tarde se ofreció a enseñarme, pero yo tendría que conseguir el arpa para poder practicar.

El día 24 de ese diciembre, un amigo de la familia me prestó un arpa y así comencé mis estudios. Ese primer profesor se llamaba Fernando Guerrero.

En Julio de ese año ví por televisión un conjunto paraguayo, y recordé entonces haber visto otro antes, cuyo director y arpista, era considerado uno de los mejores del Paraguay. En esa ocasión me pude dar cuenta de que quería tocar arpa paraguaya, y me puse en contacto con el Encargado de Negocios de aquel país en Venezuela Dr. Marcial Valiente. Días después conocí a aquel que había admirado por televisión y quien llegaría a ser mi profesor, Alberto Romero; él se había residenciado en el país para dedicarse a enseñar arpa, y yo le expresé mis deseos de aprender; inmediatamente mis padres le encargaron un arpa al Paragüay. Por su parte él comenzó a enseñarme en forma gratuita al ver mi interés ,y fué así como poco a poco avancé en el estilo sureño, hasta que una vez dominado el instrumento, seguimos juntos haciendo presentaciones artísticas.

Pero yo, cubano al fin, quise aprovechar todos mis conocimientos del arpa para interpretar en ella la música tropical hasta ahora desconocida en este instrumento. Creo que los resultados han sido muy satisfactorios.

Por qué estoy en Colombia?

En noviembre de 1963 vine por primera vez a Medellín, con intenciones de presentar exámenes de admisión en la Facultad de Medicina de la Universidad de Antioquia, los cuales aprobé felizmente.

Regresé a Caracas a pasar las Navidades con mi familia, para volver a la capital antioqueña el 19 de enero de 1964; desde entonces me encuentro cursando mis estudios de Medicina en esta ciudad.

Este mi primer L.P. ZEIDA reune también mis primeras grabaciones, espero que les guste. Son doce melodías muy populares y sobre todo muy bonitas.

Escúchenlas!

Alfredo Rolando Ortiz

ZEIDA presenta en este disco a ALFREDO ROLANDO ORTIZ jóven cubano de grandísimas capacidades como arpista y arreglista (los arreglos de este L.P. son suyos). Sus interpretaciones de música tropical en arpa, constituyen un aspecto realmente novedoso pues no conocemos nada semejante. Dadas las dificultades de ejecución del arpa, las magníficas versiones de Alfredo se hacen más admirables. María Elena, El Manicero, La Comparsa y en fin, todas las otras melodías que componen este disco, entre ellas un espléndido mosaico de Anibal Angel y una incomparable Navidad Negra adquieren en este nuevo estilo una renovación total que las hacen, ahora más que nunca, las preferidas de todos los públicos.

EL MANICERO
VEREDA TROPICAL
MOSAICO DE ANIBAL ANGEL:
Isla de San Andrés, Color de Arena,
El Gordo
MARIA ELENA
CANCION DE ORFEO
BAIAO DEL ARPA

PIEL CANELA
PARA VIGO ME VOY
MOSAICO EN ARPA:
Cachito, Son de Almendra,
La Comparsa
LAGRIMAS NEGRAS
EL CIGARRON
NAVIDAD NEGRA

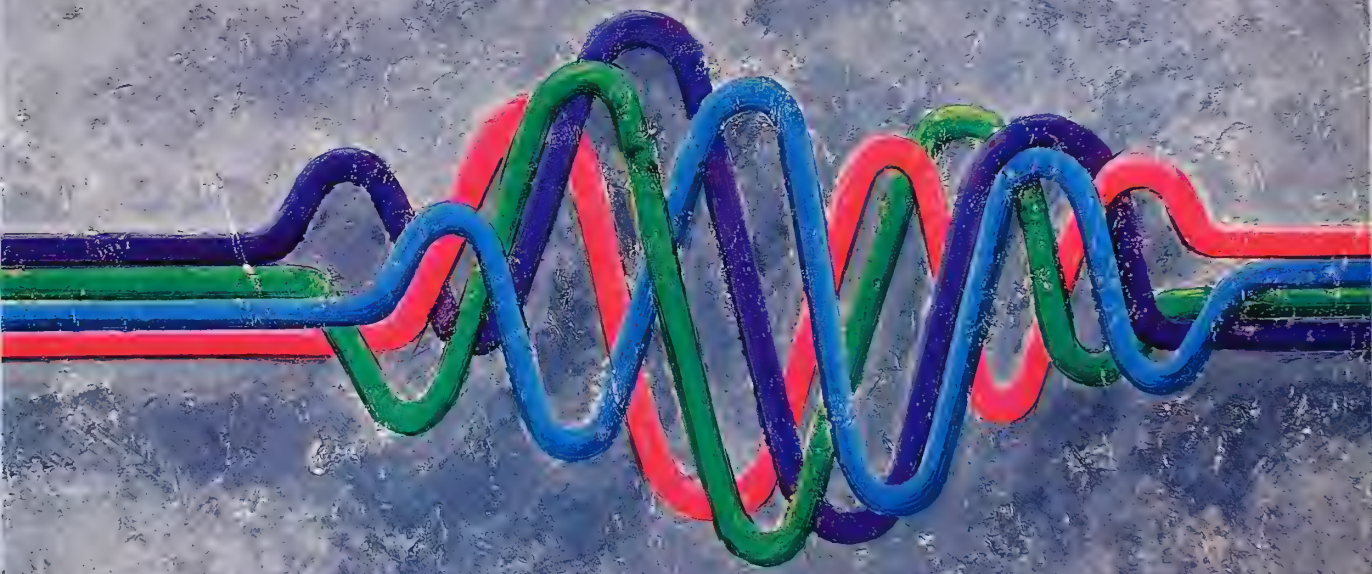


IMPRESO POR CODISCOS MEDELLIN COLOMBIA SISTEMA DE CUBIERTA EXCLUSIVO DE CODISCOS PRODUCIDO POR COMPAÑIA COLOMBIANA DE DISCOS S.A. CODISCOS SEGUN CERTIFICADO DE PATENTE Nº 10.414, EXP. 69515 DEL MINISTERIO DE FOMENTO

RCA
RVL-8502
(JPL1-1078)

DIRECT CUTTING

45
R.P.M.



WARREN SMITH & MASAMI NAKAGAWA

邂逅彩雲

Warren Smith & Masami Nakagawa

RVL-8502

45 R.P.M.

SIDE A
邂逅(Kaikō)
SIDE B
彩雲(Saiun)

Warren Smith (Perc.)
Masami Nakagawa(fl, Picc.altfl.bassfl.)

Recorded MAR. 17, 1977 at VICTOR STUDIO
Producer : Y. Ozawa(Pioneer Valley Arts & Studies Center. INC.,)
M. Mori
Mixing Engineer : E. Uchinuma
Mastering Engineer : M. Yamaguchi(Cutting Center Aoyama)
S. Nomiyama(〃)
Album Design : K. Iida
Photo : M. Sugawara
Special Thanks to S. Ono
Warren Smith Used YAMAHA DRUMS



● Manufactured by RVC Corporation, Tokyo, Japan. Trademarks RCA, Camden, Red Seal, and Dynagroove used by authority of RCA Corporation
● 本レコードはRVC株式会社が製造したものです。商標RCA, Camden, Red Seal, Dynagrooveはアールシーエーコーポレーションの許可により使用されています。
☆レコードから無断でテープその他に録音することは法律で禁じられております☆

発売元：RVC株式会社
[P]'77 RCA RECORDS MADE IN JAPAN

Direct Mastering

WARREN SMITH & MASAMI NAKAGAWA

SIDE-1 **KAIKOU** (8 19) SIDE-2 **SAIUN** (8 16)

Warren Smith (Drums, Timpani, Marimba, etc.) **Masami Nakagawa** (Flute-Side 1; Piccolo, Alto flute, Bass flute-Side 2)







Profile of Warren Smith

Age 43. Percussionist. Professor at New York State University at Old Westberry. Along with Ken McIntyre, he was instrumental in getting jazz and black music into the regular curriculum of the New York State University system. He has been active in all genres from country and western to symphony. Consistently active in the recent "Loft jazz" scene, he is regarded as the number one percussionist in New York. He has visited Japan once in 1976 as a member of the Gil Evans Orchestra.

Profile of Masami Nakagawa

Born in Tokyo in 1947. From the ninth grade, began to study with the late Ririko Hayashi. Entered Tokyo University of Fine Arts and Music High School where he studied with Masaru Kawasaki. In 1965, entered the instrumental department of Tokyo University of Fine Arts and Music where he studied with Takeshi Koizumi and Masao Yoshida. With an interest in jazz as well, he began to study jazz theory and arrangement on the side with Sadao Watanabe, and also taught himself alto sax

After graduation in 1969, he studied further with Akira Aoki, and Ryu Noguchi, and while conciously making his way as a flutist performing anything from baroque to modern, he studied more theory with Masahiko Sato and began to perform jointly with a number of jazz musicians such as Hajime Ohno and Yuji Ohno, enjoying both jazz and rock genres. In 1974, he had his first recital of both modern and baroque numbers. In 1975, he performed in Masahiko Togashi's recital and became more and more attracted to free music styles. The same year he toured Europe and studied with J.—P. Rampal, A. Adorjan, and several other well-known artists.

In 1976, he participated in a group called the CPU. At present, he is an instructor at Tokyo University of Fine Arts and Music and in the same year he had his second recital of modern compositions and free music.

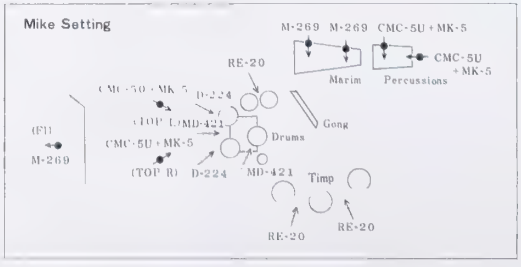
Notice

Side 2 "Saiun". At 6' 33" into the piece, the volume exceeds the limits of the cutting machine resulting in some distortion. Since this was otherwise a good take, we decided to use it nonetheless. Along with our apologies, we ask your understanding in this regard

Recorded at Victor Studio, Mar. 17, 1977
Recording Equipment Used

Mixing Console	Quad Eight 2824
Microphones	Neumann M-269
	Electro Voice RE-20
	Senheizer MD 421
	Schoeps CMC-5U + MK-5
	AKG D-224
Cutting Lathe	Neumann VMS-70
Cutting Head	Neumann SX 74
Driving Amp	Neumann SAL 74
Control Board	Neumann ST-75

Mike Setting



Made in Japan by RVC Corporation

VANGUARD

VSD • 79368

flying island

ANGRY MOM

ANOTHER KIND OF SPACE



PAINTING / HELMUT K. WIMMER, COURTESY AMERICAN MUSEUM, HAYDEN PLANETARIUM

VSD • 79368

FLYING ISLAND

DEBRIS / JULES HALFANT & RAFAEL ROVIRA

Flying Island

ANOTHER KIND OF SPACE

VSD • 79368

SIDE ONE

1.	STAR DANCE	5:18
2.	DANDELION WINE	2:39
3.	HUH!	4:21
4.	THE WHOLE FAMILY WOULD LIKE THIS	7:07
5.	RADIANT POINT	3:37

SIDE TWO

1.	ISOLATION (Ray Smith)	7:36
2.	THROUGH THE FOUR DOORS	5:38
3.	THE VISION AND THE VOICE	9:48
	Part 1 THE VISION (Ray Smith)	
	Part 2 THE VOICE (Jeffrey S. Bova)	

JEFF BOVA,
Fender Rhodes electric piano, clavinet, trumpet, organ, Arp 2600 synthesizer;
BILL BACON,
drums, percussion;
FAITH FRAIOLI,
electric violin;
THOM PRELI,
electric bass;
RAY SMITH,
guitar



All songs written by Jeffrey S. Bova except ISOLATION and THE VISION
All songs published by Ryerson Music Publ. Inc. / Five Sisters Music, Inc. / BMI

Arranged by Flying Island

Produced by Ed Bland
Engineering: Jeff Zaraya

PHOTO / DAVID GREENBERG
ART DIRECTION AND DESIGN / JULES HALFANT

VANGUARD
RECORDINGS FOR THE CONNOISSEUR

Printed in U.S.A.

© 1976 Vanguard Recording Society, Inc. ℗ 1976 Vanguard Recording Society, Inc., 71 West 23rd Street, New York, N.Y. 10010
WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

NATIVE LAND
this is my home



local JAZZ
$ .95

NATIVE LAND
this is my home

Side A
WALKING ON WATER
THIS IS MY HOME
FISH OUT OF WATER
LET THE LOVE STAY

Side B
TRADITIONAL (W. AFRICA)
YELLOW THUNDER dedicated to Smokey White Bull and AIM
EAGLE INSIDE
LOOK BACK
THE TRUE WEST

This first album from Native Land offers exciting proof of composer Joel Harrison's ability to bring together musical and spiritual influences from all over the world; and with his diverse, talented ensemble he rewards the listener with an experience that is a treat for the senses and often inspirational. Jazz, Rock, Funk, West African, Asian, American Indian, even a taste of Country blend into a moving, seamless whole.

Jim Anderson
Sound Techniques
Watertown, MA

"A sensational new band with the power of a full orchestra . . . very connected . . . will make your socks jump off your feet."

Bonnie Moore
Sweet Potato Magazine


Joel Harrison


Native Land


Evan Harlan

CREDITS:

Composed and Produced by Joel Harrison
Recorded 1983-1985 at Sound Techniques, Watertown, MA.
Engineering and Production Assistance – Jim Anderson
Mixing – Jim Anderson and Joel Harrison
Photography – Stanley Rowin
Front Cover Illustration – Ellen Lebow and Keith McHenry
Graphics – Brushfire Graphics
Thanks to: Past band members – Suzen O'Callaghan, Matt Darriau, Michael Traub, Steve Leicach, Ben Wittman, Brad Hatfield; Jim Anderson, my father and mother, The Creator, and the Spirit of Your Native Land.

For further information and bookings contact:

Muse/Art Records
20 Hollenbeck Avenue, Dept. G,
Box 628
Great Barrington, MA 01230
Jacket Made in Canada

Please write for records or tapes.

Native Land Productions
c/o Inner Vision Bookstore
3 North Leroux,
Flagstaff, Arizona 86001

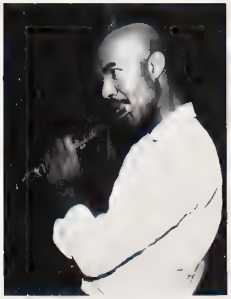

Don Kirby


Chulo Gatewood


Rahboat Moses


Jim Anderson


Patti Unitas


Stan Strickland


Joe Galeota



NATIVE LAND
this is my home

Side A

WALKING ON WATER

Ooh, what a feeling
I've lost all track of time
The way that I love you
Ooh, this desire

Chorus: I'm walking on water
Walking on the air
Walking on water
It's your love that gets me there

Don't call it a miracle
Don't call it a fake or a lie
Don't call it anything at all
Just let your love, let it fly

Chorus:

The world is so full
Of helpful and loving advice
Release the ropes all around which tie you down
From walking, walking, walking ever higher

Chorus:

Joel Harrison	*Guitar Synthesizer, Voice*
Stan Strickland	*Kalimba, Voice*
Brad Hatfield	*Keyboards*
Chulo Gatewood	*Bass*
Don Kirby	*Drums, Percussion*

THIS IS MY HOME

This is my home
Oh, this is my home
While the sun still shines
Till I'm dead and gone
This is my home

Don't you love to look at the sea
Don't you love to look at the sea
I love to think about all the places I'll never see
Oh I love to look at the sea

I'm never gonna leave this land
Oh I'm never gonna leave this land
I worked hard for what I got
Don't need no more the Lord's given me enough
I'm never gonna leave this land
Never
Never
I'm never gonna leave this land

Joel Harrison	*Ocarina*
Stan Strickland	*Saxophone, Voice*
Evan Harlan	*Keyboards*
Chulo Gatewood	*Bass*
Karma Sonam Targee	*Cornetto, Trumpet*
Rahboat Moses	*Drums*
Joe Galeota	*Congas*
Steve Leicach	*Congas*

FISH OUT OF WATER

I am watching you from this high hill
Watching leopards sense the freshly killed
While you prey your way into my yard
I will pray to Allah, pray so hard

You cannot win you cannot take a father from his daughter
You cannot be my god my guard my savior or my soul
Expecting me to live your way, robbed of what I breathe
Writhing for a while like a fish out of water

Why do people live by way of greed
Why do we not learn from history
Big man pushes us into the ground
Turn into and seed a root further down

You cannot win, you cannot take a father from his daughter
You cannot be my god my guard my savior or my soul
Expecting me to live your way, robbed of what I breathe
Writhing for a while like a fish out of water

We stay free
We stay free
You will see
We stay free

We stay free

Joel Harrison	*Guitar, Voice*
Patti Unitas	*Voice*
Matt Darriau	*Saxophone*
Karma Sonam Targee	*Cornetto*
Evan Harlan	*Keyboards*
Chulo Gatewood	*Bass*
Tommy Major	*Drums*
Joe Galeota	*Talking Drum, Percussion*

LET THE LOVE STAY

Not long ago you came to me
Our love was oh so clear
Now I see you turn away
In your eyes I see fear

The more I try, the more you pull away
Yet you don't want this to end
How can I know what to do
Mixed messages that you send

Oh, for a simple love for you and I
Flowing like a stream
Rolling ever forward
It's so easy for me to see

Clear all the pain away
Let the love stay

I see the pain that you've been through
I see it where it hides
I see a wall surrounding you
And a fortress in your eyes

I'll never know what you've been through
Yet I see it everywhere
Reflecting strong, though I've never hurt you
A shadow always there

Oh, for a simple love for you and I
Flowing like a stream
Rolling ever forward
It's so easy for me to see

Clear all the pain away
Let the love stay

Joel Harrison	*Guitar, Voice*
Patti Unitas	*Voice*
Stan Strickland	*Voice*
Evan Harlan	*Keyboards*
Chulo Gatewood	*Bass*
Don Kirby	*Drums*
Ben Wittman	*Percussion*

Side B

TRADITIONAL (W. Africa)

Joel Harrison	*Guitar, Arrangement*
Stan Strickland	*Saxophones*
Matt Darriau	*Saxophone, Arrangment*
Evan Harlan	*Keyboards*
Chulo Gatewood	*Bass*
Don Kirby	*Drums*
Ben Wittman	*Tsogo, Kidi, Kagan, Gankoqui, Talking Drum, Bells*

YELLOW THUNDER

The day I left Oglala I quickly got a ride
By Kyle I passed a valley that I dreamed about one night
I knew I'd be alright
And never play the fool again

I got let off near the hills by a gently tumbling creek
And I walked along a red road that wound up through the trees
Yellow Thunder calling me
Where I will live true to my beliefs

Walking towards my freedom
Walking towards my past
Away from going nowhere with just the clothes on my back
To leave a life not my own
For my native land for a home
To the Hills
The Hills where I belong

Chorus: He Sapa, He Sapa (Sacred Black Hills)
What has come between us
to dig our graves so shallow in this cold
He Sapa, He Sapa
We fight because we need you
Restore our pride restore our ways of old

Take this crown of whiskey I can't use it anymore
Take my friends out of every jail, gutter and moonless street
I've seen my spirit dying
Like paint peeling inside a tiny room

And I see my best friends fighting, they beat their kids and wife
They hold the pipe in one hand and in the other hand a knife
How did we get this way
How do we change what are we to do

I've been followed shunned and shot at, beat till I couldn't stand
I've seen informers cutting people's throats without ever raising a hand
I leave this fear I must go
Let the four winds take me home
To the Hills
The hills where I belong

Chorus

Dakota wind is blowing like waves through the trees
Flakes of snow are falling, the hills softly breathe
Coyotes howl tonight
I will sit by my fire and lantern light

And I dreamed last night I saw our lodge growing wide
With many different people gathered up inside
I go to see the dawn from Bear Butte
Where Black Elk stood

And the road goes back so many miles
But I still see the thieves each night
You wanted a war we never refused
Though you always thought we might
I will not live slave to this flood
Weightless, pale, and drifting to what's wrong

A thousand stand and shout "You're wrong,
You're running like a fool"
They'll steal the steps that I've retraced
and bend their troubled truth
The man who does not have his own will try to rob another's home
To the Hills
The Hills where I belong

Chorus:

Joel Harrison	*Guitar, Voice, Rattle*
Patti Unitas	*Voice*
Stan Strickland	*Voice*
Evan Harlan	*Piano*
Rob Van	*Synthesizer*
Chulo Gatewood	*Bass*
Rahboat Moses	*Drums, Talking Drum, Nerds*
Tony Allen and Joel	*Drum Machine Programming*

EAGLE INSIDE

Standing in Chinle
With an eagle inside
Believe in the sky, boys
Take my advice

Standing in old age
The years all inside
The Sky Woman calls me
There's nowhere to hide
And so I will fly
And I tell you before I die
Let the Eagle inside

Wanbli Gléska (The Spotted Eagle)
I'm crying for you
For what we have done that
We cannot undo

I know you can hear me
I know you'll survive
You who have wings that
Take you so high
Your deep-seeing eyes
And I tell you before I die
Let the Eagle inside

Joel Harrison	*All Instruments*
except	
Joe Galeota	*Cymbals*
Karma Sonam Targee	*Flute*

LOOK BACK

It's almost been forgotten
Once we were so strong
Now we bow our heads
And keep movin', movin' on
My past has been forsaken
The old ways almost gone
We're not movin' ahead, so I'll look back
Look, look at what's gone on

Chorus: Look Back, to look ahead
Decide what part is true
Look Back, for the time that's waiting
The old becomes the new
Look Back, see the plan, look at what's been done
Stop, you're always on the run
Look, the future's just begun
When you gonna look back, and see where you came from

How long have waves been breaking?
How long have ants been crawling?
How old are your hands?

We're so, we're so, we're so new
We're so, we're so, we're so new
We're so, we're so, we're so new
What will, what will you do?

Reaching round behind me
Turning round I go
Till I see the stone
That my grandfather told
We spend our whole lives waiting
For things already here
Things we think are far away
Might be coming near

Chorus

Joel Harrison	*Guitar, Voice*
Patti Unitas	*Voice*
Stan Strickland	*Flutes, Saxophone*
Evan Harlan	*Keyboards*
Chulo Gatewood	*Bass*
Don Kirby	*Drums*
Ben Wittman	*Percussion*

THE TRUE WEST

Jesse James made no getaway
He just made a name
Jesse James for President today
Chief Joseph learned to trust
But lost his faith above Montana
His spirit's slowly walking cross the Plains

The True West
It's dusk and I'm alone
Driving on the road to Laramie
The True West
Cain put down your gun
Eden's in California, now we leave

The prairie's awful empty
And it begs a mind for dreams
The dust on Bozeman trail begged for tar
The Bible's got nine spurs but it never meant to hurt
I'm going home, I think I've rode too far

The True West
Is a raging in my soul
The True West
Is not for free
The True West
Love the setting sun
A pint of whiskey and Lord's strength to believe

The True west
I'm headed towards the sun
A wagon load of Mormons trailing me
The True West
Chief Joseph is calling
Daniel Boone is rising to his feet

Joel Harrison	*Guitar, Voice*
Evan Harlan	*Keyboards*
Chad Crumm	*Fiddle*
Rahboat Moses	*Drums*



MADE IN CANADA

AM-2502

EDDIE "THE SHEIK" KOCHAK

with HAKKI OBADIA

STRICTLY BELLY DANCING
THE 5th VOLUME



Ameraba
AM - 2502

EDDIE "THE SHEIK" KOCHAK
with HAKKI OBADIA
STRICTLY BELLY DANCING
THE 5th VOLUME

Ameraba
AM-2502

SIDE 1 (ROUTINE)

1	Dance "Ramza" - 4/4 Tempo	2:15
2	Dance "Selma" - Rumba (Veil Work)	3:30
3	Dance "Nazira" - 2/4 Tempo	2:15
4	Dance "Najla" - Chiftitelle -	4:35
5	Dance "Afifi" (Beledi)	
6	Drum Khalleel - Solo - Different Tempos	4:10
7	Dance "Amina" - 2/4 Tempo -	1:50

TOTAL TIME 19:00

SIDE 2 (FOR PRACTICE AND CLASSROOM USE)

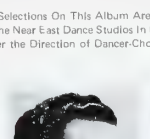
1	Dance "Abla" - 2/4	2:30
2	Slow Kashlimar "Mlebbas" - 9/8 Araby	2:25
3	Kashlimar "Anwar" - 9/8 Turkish	3:10
4	Dance "Didi" - Beledi - 4/4	2:45
5	Dance "Ill Hilween" - 6/8 tempo	2:45
6	Dance "Asallia" - 3 violins (Chifti)	5:00
7	Mazin Hamdan - Oud Taksimia (improvisation) floor work - no rhythm - hand and arm movements	2:35
8	"Hanna Drumzilzia" - Drum solos (varied rhythmic patterns)	1:45

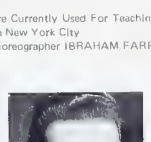
TOTAL TIME 23:38

A SPECIAL THANKS TO IBRAHIM FARRAH FOR HIS ASSISTANCE TO ME ON TEMPOS AND CHOREOGRAPHY, TO ALL MY MUSICIANS FOR WORKING SO HARD ON ALL MY ALBUMS. THEY ARE SO IMPORTANT IN CREATING OUR FINE AMERABA SOUND.

The Selections On This Album Are Currently Used For Teaching
At The Near East Dance Studios In New York City
Under the Direction of Dancer-Choreographer IBRAHAM FARRAH

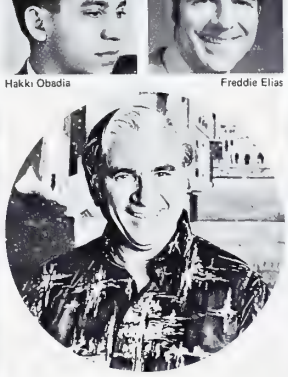
MUSICIANS:
Hakki Obadia - Violin Cond. Arranger
Freddie Elias violin
Ramy Nasser violin
Mazin (Saleem) Hamdan - OUD
Hanna Merhige - Drums - Percussion
Khaleel Hallal - Drums - Percussion
Tewfick Faragallah - Nye - Arabic Flute
Samy Ansary - Farfissa Organ
Angelo Saridis - Guitar
George Melega - Bass
Ibrahim Farrah - Finger Cymbals - Choreography


Hakki Obadia

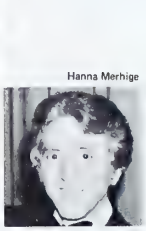

Freddie Elias

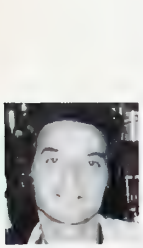
Mazin (Saleem) Hamdan





Hanna Merhige

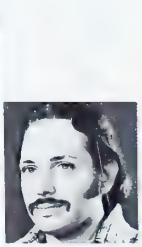



Angelo Saridis


George Melega


Khaleel Hallal


Samy Ansary


Ramy Nasser


Tewfick Faragallah


Ibrahim Farrah

ALL SONGS WRITTEN BY: KOCHAK – OBADIA
ALL SONGS PUBLISHED BY
EDWARD B. MARKS MUSIC CORP
MELED MUSIC CORP. – BMI
PRODUCED & ARRANGED BY
EDDIE KOCHAK & HAKKI OBADIA

WRITER & ADVISOR JAMES J GLAYAT

COVER & EDDIE KOCHAK LINER PHOTO DENNIS LASKER

MIDDLE EASTERN PROPS COURTESY OF
SAHADI IMPORTING CO
187 ATLANTIC AVE
BROOKLYN, N Y

PILLOWS COURTESY OF
LINDE PRODUCTS
261 FIFTH AVE
NEW YORK, N.Y

With this superb album, Eddie "The Sheik" Kochak elevates the Art of Belly Dancing to the highest plateau of Dance.

Every note, every tempo, every thythm in this album was written and performed so that the discriminating exponent of Belly Dancing, whether student or professional, would, at last have the most perfect album ever recorded for this very special and enchanting world of Dance.

Acclaimed as Number One in this very specialized field of music, Eddie "The Sheik" Kochak, without question, retains his "crown" with Strictly Belly Dancing Volume 5.

For the professional performer, teachor or student, this album is an absolute must.



WE WOULD LIKE TO THANK SAMIHA KOURA, OWNER OF IBIS, 151 EAST 50TH ST. N.Y.C., FOR HER COURTESY IN ALLOWING US TO PHOTOGRAPH AT HER BEAUTIFUL CLUB WHICH FEATURES AN INTERNATIONAL FLOOR SHOW AND AUTHENTIC ORIENTAL DANCERS.

OTHER EDDIE KOCHAK ALBUMS AVAILABLE

AMERABA - 2498	STRICTLY BELLY DANCING THE 1st VOLUME
AMERABA - 2499	STRICTLY BELLY DANCING THE 2nd VOLUME
AMERABA - 2500	STRICTLY BELLY DANCING THE 3rd VOLUME
AMERABA - 2501	STRICTLY BELLY DANCING THE 4th VOLUME

©℗ 1977 WEST END MUSIC INDUSTRIES, INC. ALL RIGHTS RESERVED
A SUBSIDIARY OF WEST END MUSIC INDUSTRIES, INC. 254 WEST 54th ST NEW YORK, N.Y. 10019
ANY UNAUTHORIZED REPRODUCTION OR DUPLICATION OF THE SOUND EMBODIED ON THIS RECORDING SHALL BE PROSECUTED TO THE FULL EXTENT ALLOWED BY LAW

JAZZ IS NOW

THE JOHNNY FRIGO SEXTET

10 MODERN JAZZ DANCES

CHOREOGRAPHED BY GUS GIORDANO

orion
HIGH FIDELITY RECORDS

Debbie DeMarey
HR 12
Grade 8

SIDE 1

BIRMINGHAM
BIG NOISE FROM WINNETKA
INSENSATIVE
OPEN A NEW WINDOW
MERRY GO ROCK

SIDE 2

GAZEBO
THE SIT IN
SOME OF THESE DAYS
BLUE FRINGE
YE OLDE JAZZ

JERRY DE CLERCQ — RECORDING TECHNICIAN
ALBUM DESIGN BY RAY KOMORSKI

ORION HI FIDELITY RECORDS • 614 DAVIS STREET • EVANSTON, ILLINOIS • LP-110

JAZZ ROCK SYMPOSIUM

10



ANVIL

ANVIL 1002

JAZZ ROCK SYMPOSIUM

SIDE 1

1.	888 *Every Little Tune, Inc. (ascap)*	1:57
2.	SOUNDS OF SILENCE *Charing Cross Music (bmi)*	2:50
3.	HELLO, I LOVE YOU *Nipper Music Co., Inc. (ascap)*	3:10
4.	RUBY TUESDAY *Gideon Music, Inc. (bmi)*	2:53
5.	PROUD MARY *Jondora Music (bmi)*	2:48

SIDE 2

1.	TOUCH ME *Nipper Music Co., Inc. (ascap)*	3:20
2.	WITH A LITTLE HELP FROM MY FRIENDS *Maclen Music Inc. (bmi)*	2:52
3.	SUNSHINE SUPERMAN *Peer International Corp. (bmi)*	3:08
4.	A SILLY SMILE *Every Little Tune, Inc. (ascap)*	2:48
5.	SUNSHINE OF YOUR LOVE *Casserole Music Corp. (bmi)*	2:43

ARRANGED & PRODUCED BY JOE RENZETTI

AN ANVIL PRODUCTION, A PRODUCT OF THE WES FARRELL ORGANIZATION

ALBUM COVER DESIGN: MAURER PRODUCTIONS

Album Coordination: Dorothy Schwartz

Production Coordination: Bob Scerbo

Nationally Distributed by Janus Records 1700 Broadway, New York, N.Y. 10019

From what is to be heard on this album Joe Renzetti is really his own man. There is a flow and a continuity in this album that is very rare in any production which attempts to cross stylistic lines. The flow is there because Joe Renzetti writes with equal flexibility and ease in either a rock or jazz groove, and therefore makes a third—his own.

Most times, the listener to an album of jazz-rock can pretty well split individual tunes into "rock parts" and "jazz parts." Not so *Jazz Rock Symposium*. There is no clear delineation between rock and jazz. Rather, all parts are of a whole, and the blending of styles—rhythmic and melodic—is complete.

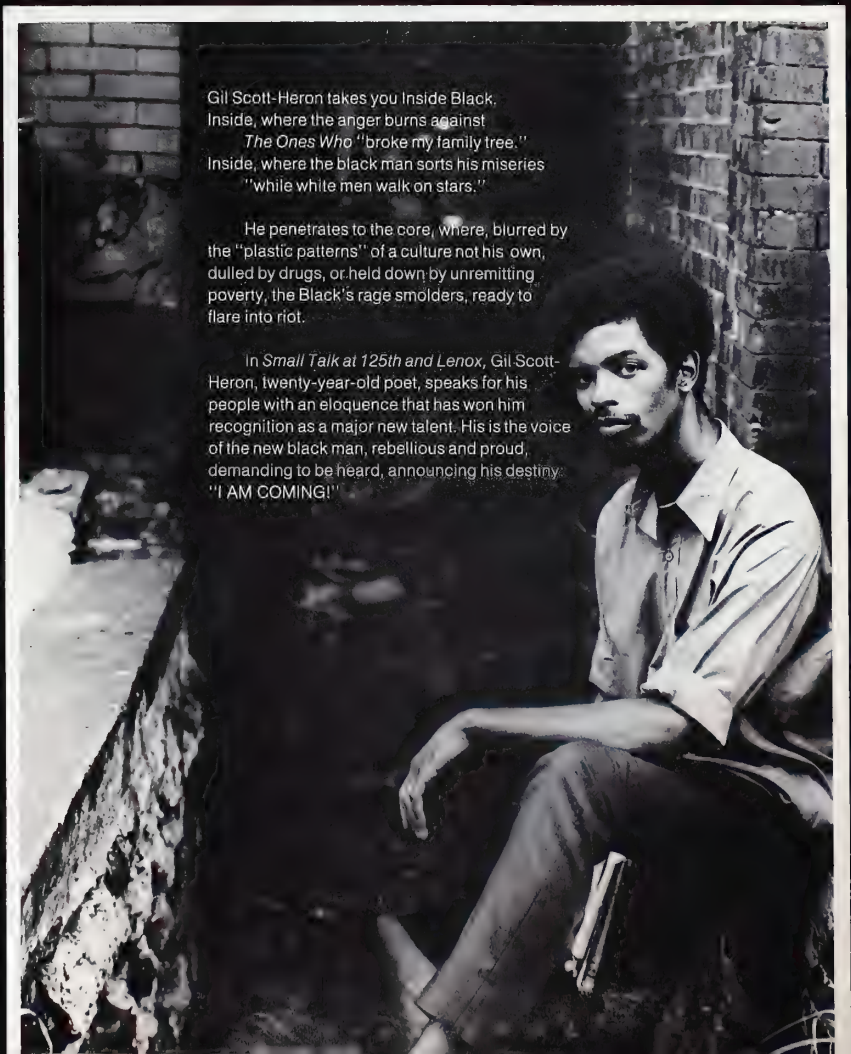
Joe Renzetti has distilled the essence of jazz and the essence of rock and come up with a unified whole. And he has done this effortlessly and naturally. As you listen you are aware of the texture of the music changing; its feeling and its fiber alters. The soloists improvise with great feeling while under them, as in *Ruby Tuesday*, the time figures and rhythm feel changes from a hard, rocking figure to a 6/8 jazz waltz as effortlessly as hot water turns to cool running out of the same tap.

The songs selected for the album, with the exception of the two originals by Renzetti himself, are underground heavies. They were selected for their musical integrity as well as their popularity. Each is, in its own way, a masterpiece. The Doors' *Hello, I Love You* and *Touch Me;* Paul Simon's *Sounds of Silence;* The Beatles' *A Little Help;* Donovan's *Superman;* Creedence Clearwater's *Proud Mary* and the Stones' *Ruby Tuesday* are solid fare indeed.

The *Jazz Rock Symposium* weaves a new fabric of sound. Something that is of equal parts, something that is smooth and totally natural. Joe Renzetti has captured a new musical sound; an unhyphenated sound. Rejoice in *Jazz Rock Symposium*, it's a meeting of minds and souls that promises a bright future for Joe Renzetti.

ANVIL

A New Black Poet
GIL SCOTT-HERON
Small Talk at 125th and Lenox



Gil Scott-Heron takes you Inside Black.
Inside, where the anger burns against
The Ones Who "broke my family tree."
Inside, where the black man sorts his miseries
"while white men walk on stars."

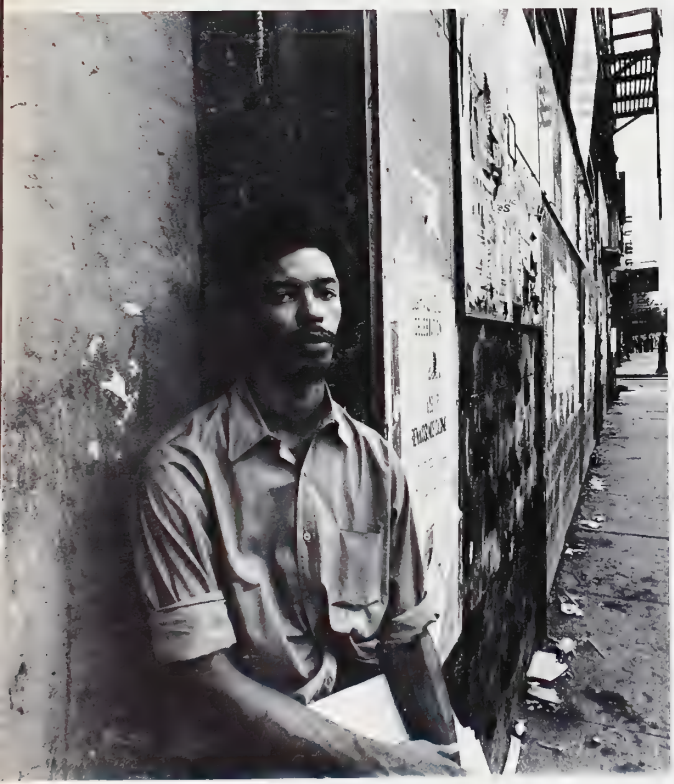
He penetrates to the core, where, blurred by the "plastic patterns" of a culture not his own, dulled by drugs, or held down by unremitting poverty, the Black's rage smolders, ready to flare into riot.

In *Small Talk at 125th and Lenox*, Gil Scott-Heron, twenty-year-old poet, speaks for his people with an eloquence that has won him recognition as a major new talent. His is the voice of the new black man, rebellious and proud, demanding to be heard, announcing his destiny. "I AM COMING!"

Flying Dutchman

STEREO FD 10131

A New Black Poet
GIL SCOTT-HERON
Small Talk at 125th and Lenox





Produced by BOB THIELE

Flying Dutchman

STEREO FD 10131

cover & liner photos: Charles Stewart
design: Lou Queralt

A product of
Flying Dutchman Productions, Ltd.
printed in U. S. A.

distributed in the United States exclusively by
ATCO RECORDS
1841 Broadway, New York, N.Y. 10023
division of Atlantic Recording Corporation

© copyright 1970 by
Flying Dutchman Productions, Ltd.

Bob James

One



CTI 6043

Bob James

One

Valley Of The Shadows
In The Garden
Soulero



Night On Bald Mountain
Feel Like Making Love
Nautilus

Distributed by Creed Taylor, Inc.

CTI RECORDS
CTI 6043

LES HOOPER



FACTORY SEALED
- FOR -
YOUR PROTECTION



HOOPLA

(hoop'-la) n. A small funky band found in metropolitan regions of Illinois prone to the enjoyment of jazz, blues, and general falderal.

I

LADY OF THE NIGHT solos: Ed Palermo vocal: Bonnie Herman
TURKEY TROT solos: Les Hooper, Ed Palermo
DEE BEE solos: Les Hooper, Dave Boruff
HOOPLA solos: Dave Boruff, Terry Fryer

II

ONE POTATO TWO POTATO solos: Danny Leake, Steve Rodby, Ed Palermo
PLOD POWER solos: Ed Palermo, Steve Rodby
BOOGIE BOP SHUFFLE solo: Dave Boruff
VAMP solos: Dave Boruff, Les Hooper

All music by Les Hooper
except "Dee Bee" and "Hoopla", by Dave Boruff.

Reeds: Ed Palermo
Reeds: Dave Boruff
Fender piano: Les Hooper
Bass: Steve Rodby
Drums: Tom Radtke
Congas: Larry Huerta
Moog & Clavinet: Terry Fryer
Guitar: Danny Leake

Produced by: Les Hooper
Executive producer: Tommy Martin
Recorded at: Universal Studios, Chicago
Engineers: Doug Brand, Murray Allen, Jim Scheffler, Terry Schilling
Mixing: Jim Scheffler
Album design: Synthesis
Photography: Steve Sperry, Walter Kale, Michael Waitsman
Typography: Photext
Cover printing: Queens Lithographing, Inc.
Album manufacturing: R. Rubens

Churchill Records, Ltd. 2600 River Road, Des Plaines, IL 60018

Churchill Records

67235

1017 0
DYNAMITE RECORDS
$ 400

STRAIGHT-EAST

REGENERATION



STANLEY COWELL

Bill Blackwell • Marion Brown



Jimmy Heath • Billy Higgins • Jerry Venable • Aleke Kanonu

Olatunji Babatunde • Charlie Fowlkes Jr. • Kareem Ali • Bill Lee

Psyche Wanzandae • Nadi Quamar • John Stubblefield

LULLABYE
THE GEMBRE
TRAVELIN' MAN
FARE OUR BLUES
TOMMY SHE WOBBLE
TRYING TO FIND A WAY
THANK YOU MY PEOPLE

kora, piano, synthesizer, mbira, water drum, parade drum, wooden fife, wooden flute, snare drum, ride cymbal, gembhre
acoustic guitar, bass drum, Ibo chanting, mama-iekimbe, bass, harmonica, acoustic bass, zuna, alto flute, Madagascan harp, vocals, and more.

Printed in U.S.A.

Robert Rockwell III

ANDROIDS

23-R-1

Side 1
TODOS NOSOTROS (All of Us)
ON THE EDGE

Side 2
ANDROIDS
ELVIN'S WALTZ
PENTANDRIA

(All Selections Ellrock Music, BMI)

Produced by Robert Rockwell III
Recorded at Sound 80, Minneapolis, Minn.
Engineer: Tom Jung
Artwork: Bill Berg

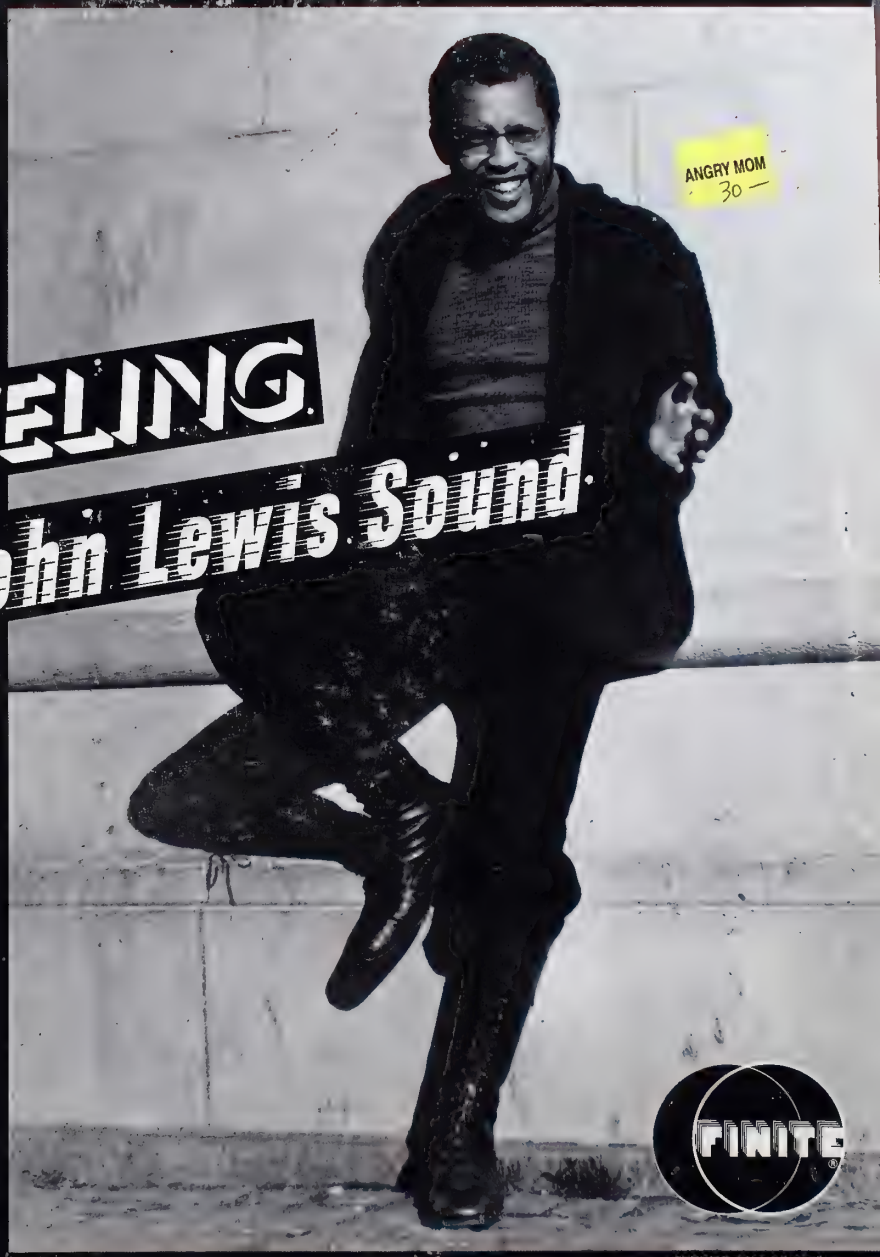
Robert Rockwell III—Tenor and Soprano Saxophones; Bass Clarinet; Waterphone
Bobby Lyle—Piano; Electric Piano
Willard O. Peterson Jr.—Acoustic and Electric Bass
Bill Berg—Drums
Mike Elliott—Guitar on Androids and Pentandria
Steve Kimmel—Percussion on Androids and Todos Nosotros
Bill Buchen—Percussion on Androids and Todos Nosotros
George Avaloz—Congas on Todos Nosotros
Bruce Wintervold—Congas on Todos Nosotros
Victor Lewis—Percussion on Todos Nosotros



CB-5002

celebration

TRAVELING
with the John Lewis Sound



FINITE

STEREO FIN-1976-1

TRAVELING with the John Lewis Sound

SIDE ONE

SUITE
- UPTOWN — 125TH STREET
- MIDTOWN — 42ND STREET
- DOWNTOWN — WALL STREET

SIDE TWO

SUITE
- WESTSIDE — EARLY MORNING
- NORTH & SOUTH — MIDDAY
- EASTSIDE — EVENING

John Lewis — drums
Bob Sardo — organ, piano
Alex Foster — alto, tenor sax
John Blair — vitar, violin
Karen Joseph — flute
Paul Metzke — bass

All selections BMI by John Lewis
Cosmic Twins Publishing
Recorded at Bell Sound Studios, N.Y.C.
Mixing engineers: John Lewis & Alex Foster

Cover design: Elise Irby
Photography: Joan Lichtig
Produced by John Lewis

FINITE

℗© Finite Records, Inc., 40 Waterside Plaza, New York, N.Y. 10010. Printed in U.S.A.

STEREO
CS 9273

CL 2473
COLUMBIA

STEREO
"360 SOUND"

Hey! Let's Party

Mongo Santamaria

SHOTGUN
SATISFACTION
CALL ME
HEY!
WALK ON BY

LOUIE, LOUIE
STUFFED JITTERS
IN THE MOOD
EL BIKINI
I GOT YOU



Produced by
Robert Mersey

Stereo—CS 9273
Mono—CL 2473

COLUMBIA

Hey! Let's Party
Mongo Santamaria

Arranged by Robert Mersey

WALK ON BY (2:58—ASCAP)
Arranged by Marty Sheller
I GOT YOU (I Feel Good) (2:48—BMI)
IN THE MOOD (3:24—ASCAP)
BAILA DANCE (3:58—BMI)
Arranged by Marty Sheller
LOUIE, LOUIE (2:16—BMI)

(I Can't Get No) SATISFACTION (3:45—BMI)
HEY! (2:50—ASCAP)
CALL ME (2:45—BMI)
Arranged by Marty Sheller
EL BIKINI (2:27—ASCAP)
SHOTGUN (3:27—BMI)

MONGO SANTAMARIA! You don't have to be an expert in Afro-Cuban musical influences, a jazz buff, a jet-setter or a teenage hipster to be familiar with Mongo's name or dig his music. Mongo gets through to every member of his vast and still-growing public, yet his enormous popularity hasn't affected Santamaria's style. His inspiration remains pure, his rhythms still pulsate, his arrangements keep swinging and his musicians stay right at the head of the class.

Since Mongo's music is a fusion of several cultures, it is difficult to say which is the dominant strain. The finished product is popular in the United States because it's basic, it moves, it swings. The primitive African Yoruba and the Cuban Lacumi roots, the Latin, the jazz, the rock influences—they are all at Mongo's command. As a percussionist he has exerted strong influence on avant-garde drummers because of his ability to vary the instrument's pitch to produce melody and seemingly conflicting rhythms simultaneously.

Another source of Mongo's strength in a highly competitive field—and which Mongo places first among his assets—is the personnel of his group. The regulars, apart from leader Mongo on drums, include Marty Sheller, trumpet, Hubert Laws, sax, Bobby Capers, alto and baritone sax and flutes, Carmello Garcia, timbales and drums, Rodger Grant, piano, and Victor Venegas, bass. These top-flight instrumentalists combine forces here for an album of dynamic rhythmic arrangements of tunes that create a festive, party atmosphere for the young and not-so-young, and for dancers and non-dancers alike.

In the Mood, a swing classic, swings more than ever with a "choonk, choonk, choonk" rhythmic background and a couple of wailing solos on Sheller's trumpet and Laws' tenor sax.

Baila Dance, by pianist Rodger Grant, starts right off with a quick pyramiding of baritone and tenor saxes, then trumpet and entire ensemble—and the pace never slackens!

Shotgun is a ball for reedman Hubert Laws, who winds it up with a hot chorus, complete with intentional hiccups following questions and answers between saxophones and brass.

Hey! brings a jumping discotheque right into your living room, complete with staccato rock-style breaks. This is a perfect example of the beautiful hot-style trumpet, rarely heard now that Dixieland and Swing are unfortunately not in commercial demand. There's more of Sheller's torrid trumpeting in **Louie, Louie**.

(I Can't Get No) Satisfaction, a current favorite, gets a terrific, brand-new treatment here, and **Walk On By**, another popular hit, acquires an appealingly haunting mood.

I Got You (I Feel Good), another great rock-style tune, is at its best under Mongo's magical touch.

Call Me features the flute and a fascinating doubling of the rhythm against a steady tempo. The finale is wild, but again the tempo holds steady.

El Bikini spotlights an intriguing piano pattern that seems to be independent of the ensemble. Naturally, it all works out perfectly.

A few years ago, Mongo captioned a photo of Havana for the program of "African Holiday," a musical revue in which he was one of the star performers. He wrote: "Pearl of the sea, earth of rhythm and happiness—with the sound of my drums I speak for you, Cuba." Today, Cuban-born Mongo and his music have not lost one particle of devotion to their Afro-Cuban heritage. Mongo's drums speak for and to a considerably larger segment of the Americas. His uses of jazz, pop and rock have made him a vital part of the current musical scene, U.S.A.!

—STAN LEVINE

Other albums by Mongo Santamaria you will enjoy:

El Bravo! . . . CL 2411/CS 9211*
La Bamba . . . CL 2375/CS 9175*
El Pussy Cat . . . CL 2298/CS 9098*

*Stereo

Hubert Laws and Bobby Capers appear courtesy of Atlantic Records

Cover photo: Bob Cato

® "COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

RCA
RVL-8501
(JPL1-1077)

DIRECT CUTTING

45
R.P.M.



WARREN SMITH & TOKI

Warren Smith & Toki

SIDE A
DUOLOGUE

SIDE B
HERITAGE

Warren Smith (ds)
Hidefumi Toki (a.sax s.sax)

Recorded MAR. 17, 1977 at VICTOR STUDIO
Producer : Y. Ozawa(Pioneer Valley Arts & Studies Center, INC.,)
M. Mori
Mixing Engineer :E. Uchinuma
Mastering Engineer : M. Yamaguchi(Cutting Center Aoyama)
S. Nomiyama( )
Album Design : K. Iida
Photo : M. Sugawara
Special Thanks to S. Ono
Warren Smith Used YAMAHA DRUMS



RVL-8501

45
R.P.M.

Distributed by AUDIO TECHNICA U.S. INC.

発売元：RVC株式会社
RCA RECORDS MADE IN JAPAN

Direct Mastering

WARREN SMITH & TOKI HIDEFUMI

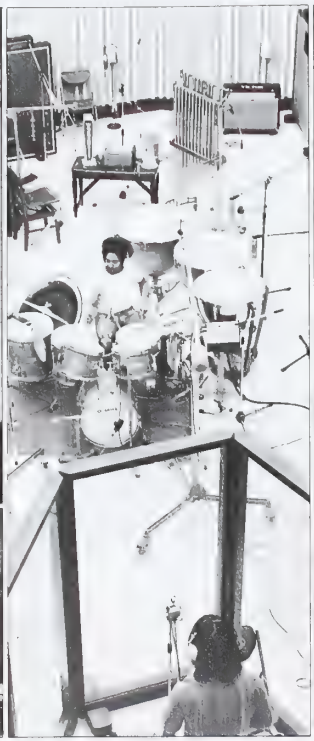
SIDE-1 **DUOLOGUE** (8·20) SIDE-2 **HERITAGE** (8 27)

Warren Smith (Drums, Timpani) **Toki Hidefumi** (Alto sax-Side 1; Soprano sax-Side 2)













Profile of Warren Smith

Age 43 Percussionist Professor at New York State University at Old Westberry Along with Ken McIntyre, he was instrumental in getting jazz and black music into the regular curriculum of the New York State University system. He has been active in all genres from country and western to symphony. Consistently active in the recent "Loft jazz" scene, he is regarded as the number one percussionist in New York. He has visited Japan once in 1976 as a member of the Gil Evans Orchestra.

Profile of Hidefumi Toki

Born February 1st, 1950 in Kobe. His first encounter with jazz came at the age of ten when he heard Art Blakey and his Jazz Messengers over the radio.

He began clarinet in the eighth grade and by the next year was having jam sessions with his friends. He attended Osaka Music University High School in the clarinet division during which time he was able to have sessions with such professional musicians as Chieko Otsuka (b) and Isao Suzuki (b). He also had a chance to play with Art Blakey when Blakey visited Japan again. In a rock band which he organized with some friends, he was already experimenting with "Cross-Over"jazz styles which have now become popular. Although he entered the saxophone division of Osaka Music University, he left after two years to devote himself full-time to jazz, going to Tokyo to join Isao Suzuki's group at the 5-Spot. Later he played for two years with Toshiyuki Miyama's New Herd. Since leaving that group, he co-lead a combo with Takao Naoi, and then played with Terumasa Hino's group. After that, while playing with the Ryo Kawasaki Quintet and the Yuji Imamura Quintet, he maintained his own combo. The members of his own group presently include Hiroshi Matsumoto (piano), Osamu Kawakami (bass) and Hideo Yamaki (drums).

Recorded at Victor Studio, Mar. 17, 1977
Recording Equipment Used:

Mixing Console	Quad Eight 2824
Microphones	Neumann M-269
	Electro Voice RE-20
	Senheizer MD-421
	Schoeps CMC-5U + MK-5
	AKG D-224
Cutting Lathe	Neumann VMS 70
Cutting Head	Neumann SX-74
Driving Amp	Neumann SAL-74
Control Board	Neumann ST-75

Mike Setting



Made in Japan by RVC Corporation

RCA
RDC-3 STEREO

HIGHEST FIDELITY
DIRECT MASTER SERIES

45
R.P.M.



T R A C K I N'

Lew Tabackin

Side A

1. I'm All Smiles (From the Broadway Musical "The Yearling") (Martin-Leonard)
2. Cotton Tail (Duke Ellington)

Side B

1. Trackin' (Lew Tabackin)
2. Summertime (Heyward-Gershwin)

45 R.P.M.

Lew Tabackin Quartet
Lew Tabackin, *tenor sax & flute*
Toshiko Akiyoshi, *piano*
Bob Daugherty, *bass*
Shelly Manne, *drums*



Recorded directly to disc September 3, 1976
at Warner Bros. Studios, North Hollywood, California.

Produced by Hiroshi Isaka

A & R Co-ordinator : Fumimaru Kawashima
Sound Director & Technical Supervisor : Tom Nishida & Kazuho Ohta
Mixing Engineer : Lee Herschberg
Assistant Engineer : Lloyd Cliffi
Mastering Engineer : Bobbie Hata, Ken Deane
Production Management : Creative Office "Z" Co., Ltd.
Art Direction & Design : Katsuhiko Iida

audio-technica

● Manufactured by RVC Corporation, Tokyo, Japan Trademarks RCA, Camden, Red Seal, and Dynagroove used by authority of RCA Corporation
● 本レコードはRVC株式会社が製造したものです。商標RCA, Camden, Red Seal, DynagrooveはRCAコーポレーションの許可により使用されています。

発売元：RVC株式会社
JV77 RCA RECORDS MADE IN JAPAN

TRACKIN' Lew Tabackin Quartet

①

I'M ALL SMILES
(from the Broadway Musical "The Yearling")
COTTON TAIL

②

TRACKIN'
SUMMERTIME

Lew Tabackin Quartet

Lew Tabackin (Tenor sax, Flute)
Toshiko Akiyoshi (Piano)
Bob Dougherty (Bass)
Shelly Manne (Drums)

Recorded at Warner Bros Recording Studio,
North Hollywood, California on Sept. 3, 1976

Recording Director : Hiroshi Isaka
A & R Coordinator : Fumimaru Kawashima
Technical Coordinator : Tom Nishida and Kazuho Ohta
Mixing Engineer : Lee Harshburg and Ken Dean
Assistant Engineer : Lloyd Clift
Mastering Engineer : Bobby Hata
A production of Office Z
Photos by Tomitsuka, Isaka, Ohta and Kawashima





A Note from the Producer

Hiroshi Isaka

In producing any one record, I can say (purely from a subjective point of view) that I have never had the chance to make a record with a really good sound quality. No, I can go one step further and say that in the history of Hi Fi, no record has entirely fulfilled the quest for a truly faithful reproduction. The so-called direct mastering method, the act of transferring music directly to lacquer as it is being performed, something which was forgotten after the development of tape recording, is now again drawing attention with this insatiable demand for better sound quality, and with the increasing audio mania, this kind of record is regaining popularity. Despite the dbX and the dolby system, the high speed 30 ips (76 cm/sec) recording, and developments in tape such as the Scotch 250, a direct mastering of the sound at the studio seems to have qualities which are unexcelled elsewhere.

For a recording producer who is responsible for both the musicians and the musical aspects at the time and place of the recording, the high degree of tension of the one-time only direct mastering is not a very enjoyable affair. For example, no matter how well one take may go musically, if the cutting is not made well, that performance cannot be retained. Thus, the producer must become, so to speak, the adversary of both the musicians and the technical engineers. Although originally, the recording process was supposed to support the musicians, the possibility now exists that instead, a breach will occur whereby the musicians will have to sacrifice themselves for technical considerations of the recording.

Although my job as producer of this recording was to insure technically good results, in the planning stages we had to think how not to force this responsibility on the musicians. As a result, in order to reduce the demands for a high level performance which, in the case of 33 1/3 r.p.m., must last twenty minutes, we decided to use 45 r.p.m. instead, with two pieces on a side. This was good news from the engineer's point of view, as it is easier to cut a good disk at that speed resulting in a more supperior sound than at the slower 33 1/3 r.p.m., and I think the pressure on the musicians also decreased considerably. In actuality, during the last several minutes of the cutting when the pressure not to make a mistake builds up on both sides, an immeasurable amount of mental fatigue will take its toll if, at that point, either the engineers or musicians make a mistake. It is certainly a difficult job for the producer to have to say "Once again !" when everyone is already tired.

The major success of this album was the collection of such super musicians as Lew Tabackin, Shelly Manne, Toshiko Akiyoshi, who filled in on the piano for Mike Wafford who could not make it at the last minute, and Bob Dougherty on bass. Moreover, with the several rehearsals as well as the concert at the Ojai festival right before the recording session in which pieces which were later recorded were mainly performed, the musicians were able to play together to about the same degree as the

regular combination, a certainly important condition when using a recording method such as that of direct mastering. Although the preliminary preparations were an important aspect, if this record can be considered successful from both the musical and audio standpoint, the major reasons for that success certainly lie with the quality of the musicians themselves.

Introduction of Performers

Fumimaru Kawashima

It is not an exaggeration to say that this album, which evolved with two jazz greats of this generation, Lew Tabackin and Shelly Manne, as its core, is of an epoch-making character in the history of jazz records in terms of substantialness in musical content and perfection in musical quality. This recording was completed thanks to the ability of both the performers and the recording and production staff to overcome the numerous difficulties which they had to encounter in this complex process.

Lew Tabackin (tenor sax, flute)

Born in Philadelphia in 1940. Began to perform regularly in New York in the latter half of the 1960's. Played with Maynard Ferguson, Cab Calloway, and the Thad Jones-Mel Lewis Orchestra. After 1968, he worked with Toshiko Akiyoshi and later the two were married. In 1973, they formed the Toshiko Akiyoshi-Lew Tabackin Big Band which they have been active in ever since. Recently, he left the Doc Severinsen Band of T.V.'s "Tonight Show" fame and resolved to stick strictly to jazz, a move which has drawn attention from many quarters.



His tenor sax technique, originating from such players as Coleman Hawkins and Chu Berry, reexplores original jazz traditions and is highly regarded for the frankness of the up-tempo numbers and the delicacy of the ballad pieces. As for his flute playing, words alone cannot express the beauty of his tone. In any case, he is one of the few truly original tenor sax and flute performers at the present

Toshiko Akiyoshi (piano)

Born in 1929 in Manchuria. Began performing jazz in the late forties in Japan. In 1956, went to the United States where she has lived and worked ever since, except for occasional short term stays in Japan. Although she started out performing mainly in combos, in the early 1970's after moving from New York to the West Coast, she fulfilled a long desire of starting a big band which she did with her husband, Lew Tabackin. This orchestra has had wide acclaim both in the U.S. and abroad with its recordings as well as concert and festival performances, and can be counted as one of the few top big bands in the world.

Recently, she has been doing a lot of composing and arranging using materials from Japanese cultural traditions. All of this has crystalized into her own individual style to the degree that she has even been proclaimed as the next Ellington. She originally was influenced highly by Bud Powell and there are many jazz fans who love her dynamic and beautiful melodic line. She has performed backup on only a few rare occasions and this record is one of those.

Bob Dougherty (bass)

Born in 1940 in Ohio. Moved to New York in the early 1960's where he played in the Woody Herman Orchestra, the Chuck Israel Band, and also did occasional combo work with Toshiko Akiyoshi. He is presently working on the West Coast as a studio musician. Besides performing, he is very ingenuous, repairing basses as well as maintaining his pastime of photography which he does at a



technical level of a professional.

Although not flashy performer, his steady bass work and excellent tone quality are highly regarded, as he possesses a special flavor which is difficult to ignore.

Shelly Manne (drums)

Born in New York in 1920. He has been performing since the end of the 1930's, but particularly became well-known after joining the Stan Kenton Orchestra in 1946. Since then, he has played with such groups as the Woody Herman Orchestra, JATP, the Lighthouse All-Stars, and Shorty Roger's Giants, before having his own combo. He also managed his own jazz club, "Shelly's Man-hole", for a time. In the early fifties, he was one of the first musicians to become active on the West Coast, where with his recordings and studio work, he no doubt is one of the busiest musicians on the coast. The major reason for his success in the jazz world spanning over thirty years is his extremely high technical ability in drumming backed by precision, competence and color. Overflowing with a unique stylishness, he skillfully handles complex rhythms. In particular, his brush work displays a rare exquisiteness that has put him at the highest pinnacle among jazz drummers.

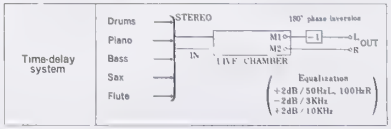
■Recording Specifications

1. STUDIO
   Warner Brothers Recording Studios
   11114 Cumpston Ave. North Hollywood, California
2. STUDIO SIZE(feet)
   39×35×14 h
3. CONTROL (MONITOR) ROOM SIZE(feet
   25×15×9 h
4. MIXING CONSOLE
   Bushnell 24in-24out
   API components
5. MONITOR SPEAKER SYSTEM
   A 3-way system designed by Tom Hidley of Westlake
   15" Woofer×2 Gauss
   4" Driver unit Gauss
   2" Driver unit JBL(2420)
6. MONITOR AMP.
   Crown DC-300A(2-way driver)
   Crossover freq. 800Hz(Electronic)
   8KHz Network
7. MONITOR ROOM FREQUENCY RESPONSE
   30——16KHz±0.5dB
   with Electronic Equalizer (UREI)
   at Mixer's Position
   adjusted at+2dB for 100Hz or below
   and−2dB for 12KHz or up,
   in view of consumers use
8. MASTERING SYSTEMS

Lathe	Neumann VMS-70
Head	Neumann SX-74
Driving Amp.	Neumann SAL-74&SAL-68
Control Board	Bushnell custom made
Cutting Stylus	Adamant Kogyo
Lacquer Disks	Pyral(French Made)

■Microphones Used

		Microphone	Equalization
Drums	cymbal L	Schoeps CMC-55U	−2dB/50Hz, +2dB/3KHz, +4dB/12.5KHz
	cymbal R	Schoeps CMT-56U	−2dB/50Hz, +2dB/3KHz, +4dB/12.5KHz
	hi-hat	Schoeps CMC-54U	−9dB/50Hz, −4dB/3KHz, +4dB/12.5KHz
	snare	Schoeps CMC-54U	FLAT
	tom-tom	SENHEIZER MD-421U-5	+2dB/12.5KHz
	b.tom-tom	SENHEIZER MD-421U-5	+2dB/10KHz
	b.drum	SENHEIZER MD-421U-5	+2dB/50Hz, −4dB/5KHz, −4dB/10KHz
Piano	treble	Schoeps CMT-56U	−2dB/100Hz, +2dB/3KHz, +4dB/10KHz
	bass	Neumann U-87	+2dB/50Hz, +2dB/3KHz, +6dB/10KHz
Bass		Schoeps CMC-55U OMNI	+2dB/100Hz, +4dB/3KHz, +6dB/15KHz and +2dB/100Hz, +9dB/3KHz, +6dB/7KHz
Tenor sax		Neumann U-87	+2dB/50Hz, +2dB/3KHz, +9dB/10KHz
Flute		Neumann U-87	−2dB/50Hz, +4dB/10KHz



John Martyn / One World



ILPS 9492



Couldn't Love You More
Certain Surprise
Dancing
Small Hours
Dealer
One World
Smiling Stranger
Big Muff

JOHN MARTYN: guitars and vocals
Musicians: Jon Field, Tristan Fry, George Lee, Neil Murray,
Andy Newmark, Dave Pegg, Morris Pert, Rico, Hansford Rowe,
Bruce Rowlands, Kesh Sauzie, Jon Stevens, Danny Thompson, Steve Winwood
Some Arrangements: Harry Robinson
Art and Design: Tony Wright
Recorded at Woolhuich Green Farm
and mixed at Basing Street Studios, London
Engineers: Phill Brown, Frank Owen, Robert Ash
Produced by Chris Blackwell

ISLAND

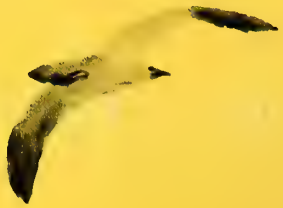
Manufactured and distributed by Island Records Inc., 449 Madison Avenue, New York, N.Y. 10022

Printed in U.S.A.

WHERE DO I GO FROM HERE

VOL 2

NAME		
STATION		
MUSIC		
60 BAND	(SIDE ONE) NATIONAL	30 BAND
60 BAND	(SIDE TWO) LOCAL	30 BAND
FOR ADDITIONAL COPIES		



U.S. Navy Radio Public Service Campaign

WHERE DO I GO FROM HERE VOL 2

One successful public service campaign deserves another. And here it is. Volume 2 of "Where Do I Go From Here." A beautiful new encore album from the U.S. Navy that includes everything you liked in the original. And more.

As in our first album, each song asks the question that the young man in your audience is asking himself: "Where Do I Go From Here." And each answers this question by suggesting a useful and rewarding career in the Navy. Pick and play the format that best suits your audience. You will find local-use versions with musical bridges over which you can read live messages. (We have enclosed scripts for your use.) And national-use versions with messages already recorded over these bridges. The title song is performed in its entirety.

So much for the similarities between the two albums. Now here are the big differences. Volume 2 of "Where Do I Go From Here" includes all the instrumental interpretations of this ballad that made our introductory album such an unqualified success. And both the national and local-use versions have been re-recorded in a new format which gives a fresh new musical impact to the Navy's public service messages.

In response to requests by radio stations, this new album includes arrangements of "Where Do I Go From Here" for two groups of Latin listeners. One for use in Cuban and Puerto Rican markets. And one for use in Mexican markets. These are available in 60 and 30 second national-use and local-use versions. Appropriate scripts are enclosed.

With its broad coverage of the musical and marketing spectrum, this second volume of "Where Do I Go From Here" continues to beautifully demonstrate how a public service program can be entertaining, adaptable and effective, all at the same time.

Where do I go from here

Music by Richard Berg Words by Ron Antman

Young I may be but still I'm a man.
Just turned eighteen and I'll do what I can
To find me a place where I can be me.
Get ready for life, be free as the sea.
Oh where do I go from here?
Oh where do I go from here?
I'm finished with school but what lies ahead?
Don't want to get trapped, want to see things instead.
All over the world, there's so much to do
The call of the sea, don't you hear it too?
Oh where do I go from here?
Oh where do I go from here?
I'm thinking 'bout tomorrow. I do it all the time.
It's time to do some planning. My future's on the line.
My friends are getting ready to see the world right now.
They know where they're going, I got to find out how.
I talked to the man. He showed me the way.
To build me a life and enjoy ev'ry day.
All over the world there's so much to do
I'm shipping right out, you ought to come too!
I know where I'm going from here.
I know where I'm going from here!

Side 1

National Version

1. Medium Rock	:60
2. Medium Rock	:30
3. Soul	:60
4. Soul	:30
5. Folk Rock	:60
6. Folk Rock	:30
7. Brass Rock	:60
8. Brass Rock	:30
9. Country & Western	:60
10. Country & Western	:30
11. "Where Do I Go From Here"	3:00

Side 2

Local Version

1. Medium Rock	:60
2. Medium Rock	:30
3. Soul	:60
4. Soul	:30
5. Folk Rock	:60
6. Folk Rock	:30
7. Country & Western	:60
8. Country & Western	:30

Instrumental Version

1. Latin Ritmo Ochoa	:60
2. Latin Ritmo Ochoa	:30
3. Latin Gourdiente	:60
4. Latin Gourdiente	:30
5. Medium Rock	:30
6. Folk Rock	:30
7. Soul	:30
8. Country & Western	:30

The Navy

File Under Jazz • Female Vocal • Bossa Nova

T 2325



SOFTLY!

THE SEDUCTIVE VOICE OF

WANDA de SAH

MUSIC ARRANGED AND CONDUCTED BY JACK MARSHALL

Capitol RECORDS

T 2325
HIGH FIDELITY RECORDING
ALSO AVAILABLE IN STEREO



SOFTLY!

One writer called her "the sexiest vocalist in popular music." Another said that listening to her fresh and buoyant voice was like the "exhilaration of a soft spring shower."

Wanda is backed in this recording by an orchestra conducted by Jack Marshall. On eight of the selections, Jack provides her with shimmering backdrops of strings. Two songs, *So Danco Samba* and *Agua de Beber*, he illuminates with the soft glow of trombones. And on *Tem Do*, Wanda is accompanied only by piano, guitar, bass, drums and flute.

The songs include some of the finest of the already classic output of Brazil's great composer colony. Sung by Wanda, softly, plaintively, warmly, they become spellbinding experiences in listening to a romantic new music, the appeal of which has become universal.

Produced by DAVID CAVANAUGH

ALSO ON CAPITOL RECORDS:



BRASIL '65 • Sunny, swaying sounds by Wanda de Sah, the Sergio Mendes Trio, Rosinha de Valenca. Includes *So Nice; Favela; One Note Samba; She's a Carioca, Barimbau, Aquarius; Tristeza Em Mim; Muito a Vontade; Let Me; Contolacao; Reza.* ST 2294

the lilting new North American favorites from Brazil, sung by the magical WANDA de SAH

with strings, orchestra and Latin rhythm arranged and conducted by JACK MARSHALL

Side One

HO BA LA LA BMI 2:25

SWEET HAPPY LIFE ASCAP 2:32
(Samba De Orfeu)
from the film "Black Orpheus"

QUIET NIGHTS BMI 2:05
(Corcovado)

ARUANDA BMI 1:50

THE DREAMER BMI 2:37

SO DANCO SAMBA BMI 2:14
(Jazz 'n' Samba)
from the film "Copacabana Palace"

Side Two

ONCE I LOVED ASCAP 2:09

WHO KNOWS ASCAP 1:43

TEM DO ASCAP 1:50

WITH FEELING ASCAP 2:13

AGUA DE BEBER ASCAP 2:07

Cover Photo/Capitol Photo Studio/George Jerman

... MICROGROOVE RECORDING IS PLAYABLE ON MONOPHONIC AND STEREO PHONOGRAPHS. IT CANNOT BECOME OBSOLETE. IT WILL ... E OF OUTSTANDING SOUND REPRODUCTION, PROVIDING THE FINEST MONOPHONIC PERFORMANCE FROM ANY PHONOGRAPH.
MADE IN U.S.A. • CAPITOL(S) SCRANTON, PA.— LOS ANGELES, CALIF.

PHONO
:1
1619
.C29
VOL.2

CANCIONES DE ARTE PUERTORRIQUEÑAS 2

SOPRANO

LUISITA RODRIGUEZ

JESUS MARIA SANROMA

PIANISTA

INSTITUTO DE CULTURA PUERTORRIQUEÑA
SERIE CONTEMPORANEA – ICP – C – 6

HARTFORD PUBLIC LIBRARY
3 2520 06008 0214
HARTFORD PUBLIC LIBRARY

SERIE DE MUSICA CONTEMPORANEA VOL. 2

CANCIONES DE ARTE Vol. 2

LADO A

A. CUATRO SONES DE LA TIERRA — JACK DELANO
TEXTO DE TOMAS BLANCO

1. UNICORNIO EN LA ISLA
2. REDONDEL
3. QUERENCIA
4. SENTIMIENTO DEL OLOR

B. LOS PARENTESIS — HECTOR CAMPOS PARSI
TEXTO DE JAIME VELEZ ESTRADA

1. EL SILENCIO TIEMBLA...
2. LA NOCHE DESNUDA...
3. ESTA SOMBRA TUYA...

C. NANA — HECTOR CAMPOS PARSI
TEXTO DE CARMELINA VIZCARRONDO

LADO B

A. NUEVE CANTOS ANTILLANOS — LUIS ANTONIO RAMIREZ

PUERTO RICO

1. VIDA CRIOLLA
2. LUCERO DEL ALBA
3. LLEGO UN JIBARO A SAN JUAN
TEXTOS DE LUIS LLORENS TORRES

REPUBLICA DOMINICANA

4. ELLA VINO CON LA FRESCA
5. COJI EN EL CHARCO UN LUCERO
6. EL DIA QUE YO LA VI
TEXTOS DE RUBEN SURO GARCIA GODOY

CUBA

7. CANTO NEGRO
8. MADRIGAL
9. PREGON
TEXTOS DE NICOLAS GUILLEN

B. TE INVITO A SOÑAR — JOSE E. ANTUNEZ ASTOL
TEXTO DE CARMEN LAURA PEREZ PORRATA

C. MAJESTAD NEGRA — HECTOR CAMPOS PARSI
TEXTO DE LUIS PALES MATOS

ENTRE LOS COMPOSITORES PUERTORRIQUEÑOS DEL SIGLO PASADO Y PRINCIPIOS DEL ACTUAL, SOLAMENTE FELIPE GUTIERREZ (1825 - 1900) Y JOSE IGNACIO QUINTON (1881 - 1925,) DEJARON OBRAS CUYA INTENCION Y ENVERGADURA LAS COLOCA DENTRO DEL MARCO DE LA CANCION DE ARTE.

ES HACIA 1940 QUE SE MANIFIESTA EN LA ISLA UNA GENERACION INTERESADA EN LA CANCION COMO FORMA CULTA INDEPENDIENTE. SU ACTIVIDAD COINCIDE CON LA APARICION DE UN NUTRIDO GRUPO DE CANTANTES PROFESIONALES Y EL RENACER DEL INTERES POR LO AUTOCTONO EN NUESTROS COMPOSITORES. LA FRECUENTE CELEBRACION DE CERTAMENES DE MUSICA, EL CRECIENTE NUMERO DE CONCIERTOS Y EL AUMENTO EN LA PRODUCCION LOCAL DE DISCOS FONOGRAFICOS, TAMBIEN CONTRIBUYERON AL CRECIMIENTO DE ESTA FORMA. MOSTRANDO PREFERENCIA POR TEMAS FOLKLORICOS Y POR EL EMPLEO DE TEXTOS DE POETAS PUERTORRIQUEÑOS, LA GENERACION DEL 40 FAVORECIO A LUIS LLORENS TORRES, CARMELINA VIZCARRONDO, JAIME VELEZ ESTRADA, TOMAS BLANCO, JULIA DE BURGOS, JUAN ANTONIO CORRETJER, LUIS PALES MATOS Y LILLIANE PEREZ MARCHAND COMO FUENTE DE SUS OBRAS. A ENCOMIENDA DE VARIOS COMPOSITORES, ALGUNOS DE ESTOS POETAS CREARON POESIA EXPRESAMENTE PARA SER PUESTA EN MUSICA.

HECTOR CAMPOS PARSI (N. 1922) ES EL CULTIVADOR MAS ASIDUO DE LA CANCION DE ARTE PUERTORRIQUEÑA, A LA QUE INCORPORA RITMOS MELODICOS Y DISEÑOS CARACTERISTICOS DE LA MELODIA POPULAR O FOLKLORICA. EN SUS CANCIONES HA EMPLEADO TODOS LOS GENEROS REGIONALES DESDE LA DANZA HASTA LA "BOMBA" DE RAIZ AFRICANA. "MAJESTAD NEGRA", 1959, ES CARACTERISTICA DEL REFINADO CONTROL CON QUE CAMPOS PARSI MANEJA ESTA RITMICA AFRO - ANTILLANA. LA "NANA", ESCRITA PARA LA SOPRANO RINA DE TOLEDO, ES UN ENSAYO SOBRE EL "SON". "LOS PARENTESIS" SE ALEJAN MAS DE LO POPULAR, OBEDECIENDO SU AMBIENTE AL PRECIOCISMO DEL TEXTO.

JACK DELANO (N. 1914), COMPARTE EL INTERES DE CAMPOS PARSI POR LO AUTOCTONO Y LO POPULAR. COMO DIRECTOR DE LA SECCION DE CINE DE LA DIVISION DE EDUCACION A LA COMUNIDAD DEL DEPARTAMENTO DE INSTRUCCION DE PUERTO RICO, INVESTIGO Y RECOGIO UNA IMPORTANTE MASA DE MATERIAL QUE INCORPORA CON MESURA Y MAESTRIA A SU CREACION VOCAL E INSTRUMENTAL. LOS "CUATRO SONES DE LA TIERRA", ESTRENADOS POR LUISA RODRIGUEZ EN LA FIESTA DE LA MUSICA DE 1967, SE BASAN EN "LETRAS PARA MUSICA" DE TOMAS BLANCO Y SON EL MAS BRILLANTE EJEMPLO DEL ESTILO DE ESTE COMPOSITOR.

LUIS ANTONIO RAMIREZ (N. 1923), SE INCORPORA TARDIAMENTE COMO COMPOSITOR A LA VIDA MUSICAL PUERTORRIQUEÑA Y CUANDO LO HACE OPTA POR EL TRAYECTO NEO - CLASICO - NATIVISTA DE DELANO Y CAMPOS PARSI. CON ELLOS COMPARTE EL INTERES POR EL PUEBLO Y EN SUS "NUEVE CANTOS ANTILLANOS", EL UNICO CICLO DE CANCIONES QUE HA ESCRITO HASTA AHORA EXPLOTA LOS ELEMENTOS MELODICOS - RITMICOS COMUNES A LAS TRES ANTILLAS.

JOSE E. ANTUNEZ ASTOL, (N. 1933), DECIENDE DE UNA ILUSTRE FAMILIA DE POETAS Y MUSICOS. CON ERNESTO CORDERO (N. 1948), Y LIANA IZQUIERDO (N. 1951), FORMAN UNA NUEVA GENERACION QUE PRODUCE CANCIONES ELEGANTES, DE DIAFANAS ARMONIAS Y SENCILLA LINEA MELODICA.

LUISITA RODRIGUEZ

LA GENERACION NUEVA DE COMPOSITORES ESTA EN DEUDA CON LUISITA RODRIGUEZ, QUIEN HA ORDENADO Y ESTRENADO TODO UN CATALOGO DE NUEVAS OBRAS PUERTORRIQUEÑAS. COMO DIRECTORA MUSICAL DE W. I. P. R., HA DIFUNDIDO INTENSAMENTE LA MUSICA DEL PAIS. EDUCADA POR DON JESUS FIGUEROA Y EN EL COLEGIO ALBERTO MAGNUS DE NEW HAVEN, ESTUDIO CON ANGELES OTEIN EN EL CONSERVATORIO DE MUSICA DE PUERTO RICO. HA SIDO ENVIADA POR EL INSTITUTO DE CULTURA PUERTORRIQUEÑA EN MISIONES CULTURALES A LA REPUBLICA DOMINICANA Y A ESPAÑA.

JESUS MARIA SANROMA

DESPUES DE TRIUNFAR COMO CONCERTISTA EN TODO EL MUNDO Y DE UNA DISTINGUIDA CARRERA COMO SOLISTA DE LA ORQUESTA SINFONICA DE BOSTON, JESUS MARIA SANROMA SE RADICO PERMANENTEMENTE EN SU TIERRA NATAL DESDE 1952. AQUI HA DESARROLLADO IMPORTANTES PROGRAMAS EN TELEVISION, LA UNIVERSIDAD DE PUERTO RICO Y EL INSTITUTO DE CULTURA PUERTORRIQUEÑA. UNA GRAN CANTIDAD DE NUEVAS OBRAS HAN SIDO ENCARGADAS Y ESTRENADAS POR EL, LO QUE LE HA GANADO UNA MERECEDORA REPUTACION DE PROMOTOR DE LA MUSICA PUERTORRIQUEÑA.

LA GRABACION

ESTA GRABACION SE HIZO EN EL CONSERVATORIO DE MUSICA DE PUERTO RICO EL 28 Y 29 DE AGOSTO DE 1967. ACTUO COMO TECNICO DE GRABACION CARTER HARMAN. LOS COMPOSITORES SUPERVISARON LA INTERPRETACION Y APROBARON LA GRABACION REALIZADA.

TODAS LAS CANCIONES EN EL DISCO FUERON ESTRENADAS POR LUISA RODRIGUEZ A QUIEN ESTAN DEDICADAS LA MAYOR PARTE DE ELLAS.

STEREO

TURN IT UP!
$0.79 100

AHMAD JAMAL

THE ROAR OF THE GREASEPAINT

the smell of the crowd

THE LESLIE BRICUSSE-ANTHONY NEWLEY MUSICAL



broadway production by David Merrick in association with Bernard Delfont

Michael Reid

AHMAD JAMAL

THE ROAR OF THE GREASEPAINT—The Smell of the Crowd

BEFORE it arrived on Broadway, *The Roar of the Greasepaint—The Smell of the Crowd* already had achieved a singular series of triumphs. Not only was it a spiraling hit on the road, but there were also more than fifty recordings of songs from the score (a pre-Broadway testament of optimism that exceeded even the welcoming trumpets that greeted *Hello, Dolly!* and *Fiddler on the Roof*). This album of Anthony Newley's and Leslie Bricusse's songs, however, is a distinctive tribute because the musical temperament and style of Ahmad Jamal are particularly suited to the Newley-Bricusse way of looking at life and reflecting what they see and hear in music.

Their previous American conquest was *Stop the World—I Want to Get Off*, a wry, poignant, irreverent morality play about the circular frustrations and self-evasions of a man "making it" in the 20th century jungle. *The Roar of the Greasepaint—The Smell of the Crowd* is both a more astringent and more hopeful exploration of the game of life. At first, in an ingenious gameboard of a set, two figures are seen at the play of existence. Sir (Cyril Ritchard) represents those in power, whose basic characteristic is the over-riding desire to maintain power. Cocky (Anthony Newley) speaks for most of the rest of us—those without power or with such little power that we cannot really be in full charge of what happens to us.

Every time it appears that Cocky may win a game, Sir changes the rules. I will not spoil your fun by detailing the rest of the plot, except to say that as new figures appear, Cocky sees that there are other ways than his own passivity to counteract Sir. One can assert oneself; one can even refuse to play if the game is rigged. And finally, Cocky learns that he too can make his own rules so that Sir will have to learn to co-exist on equal terms rather than to dominate as if his power were a law of nature. It isn't.

The essentials of the Newley-Bricusse writing style—and of Newley's remarkably evocative skill as a performer—are disciplined simplicity, clarity of design, resilient wit and a superb sense of timing. Without trying to make Jamal the mirror image of them, it is nonetheless true that those same qualities describe Jamal's way of making music. Furthermore, Jamal himself is a contemplative, searching observer of the way we live now. He has strong feelings about the way things ought to be and could be and, like Newley and Bricusse, he has a firm sense of who he is and what his capacities are.

Accordingly, Jamal and this score fuse easily. Throughout, there are the immediately identifiable Jamal insignia—the plastic use of space; the lithe beat, the graceful humor and the sense of power in reserve. The propulsive force is there, as in sections of "Sweet Beginning" and "Feeling Good". He has a supple sense of dynamics, and therefore, he is capable of varying gradations of climax. He swings without strain and with both subtlety and sensibility.

The softly glowing lyricism that is a fundamental element of Jamal's style is in evidence on every track, from the luminosity of "Where Would You Be Without Me?" to the aura of unfolding surprise he brings to "That's What It Is To Be Young". Chuck Lampkin and Jamil Nasser meanwhile provide Jamal with a crisply moving foundation on which he can play with time.

The album underlines the consistency of Jamal's firmly personal approach to music. Beginning in 1958 with his recording of a performance at Chicago's Pershing Hotel (Argo LP-628 & LPS-628), Jamal has experienced widening public delight in his work. He does not fall into any conveniently categorical "bag." He is, in sum, himself.

What Jamal has to offer musically—as in the recording—is refreshingly personal on its own terms. I mean his clarity, essentially sanguine view of life and his grace. And when you want to conjugate the possibilities of the kinds of kicks that come on a spring day, the Jamal microcosm is one place to visit. He is a singular part of today's roar of the greasepaint and smell of the crowd.

—NAT HENTOFF

Off The Record

Side 1

	Time
LOOK AT THAT FACE	2:56
WHERE WOULD YOU BE WITHOUT ME?	2:52
IT ISN'T ENOUGH	3:25
WHO CAN I TURN TO (When Nobody Needs Me)	2:58
SWEET BEGINNING	3:11
THIS DREAM	2:25

Side 2

	Time
FEELING GOOD	2:56
MY FIRST LOVE SONG	4:21
A WONDERFUL DAY LIKE TODAY	2:39
THAT'S WHAT IT IS TO BE YOUNG	3:31
THE BEAUTIFUL LAND	3:02

From the musical production
"THE ROAR OF THE GREASEPAINT—The Smell of the Crowd"
Words and Music by Leslie Bricusse and Anthony Newley
Publisher: Musical Comedy Productions, Inc.—BMI

Recorded at: Nola Penthouse Studio, New York City, on Feb. 24 & 25, 1965.

Personnel: AHMAD JAMAL, piano; JAMIL S. NASSER, bass; CHUCK LAMPKIN, drums.

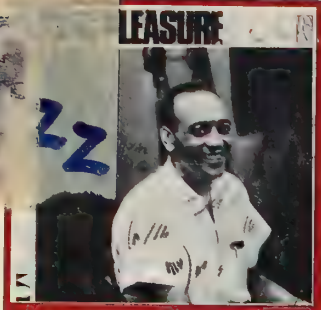
Engineer: Tommy Nola

Album production and supervision: Esmond Edwards

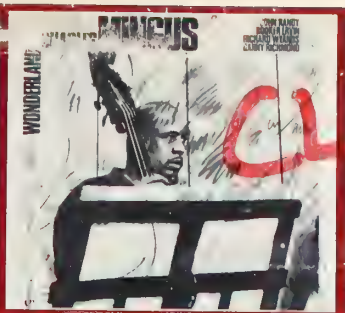
Cover Design: Michael Reid Design

CHESS PRODUCING CORP. • 2120 SOUTH MICHIGAN AVENUE • CHICAGO, ILLINOIS 60616

LP-751 • AHMAD JAMAL • THE ROAR OF THE GREASEPAINT—The Smell of the Crowd LP-751









Side one
John Coltrane
Betty Carter
Bill Evans + Jim Hall
Herbie Mann
Billie Holiday
King Pleasure

A FIFTY-MINUTE MUSICAL-NARRATIVE

Side four
Art Blakey

The Douglas Collection Radio Show

THE DOUGLAS COLLECTION





PROMOTIONAL RECORD
NOT FOR SALE

ALAN DOUGLAS' JAZZ REISSUES ON UNITED ARTISTS RECORDS: THE DOUGLAS COLLECTION.









© UAR, Inc

The Douglas Collection Radio Show

This fifty minute show was specifically produced for those unaware of some of the basics of modern jazz. It's not intended to systemically educate, but rather to enlighten, and we hope it will encourage you to pursue your jazz education further, should you previously have neglected to do so. 'Cause jazz is indeed alive, no matter what they say...

In our presentation, Colman Andrews (editor of Coast Magazine) supplies a brief narrative with choice selections from each of the ten albums included in United Artists' Douglas Collection re-issues.

The Douglas in question is, of course, Alan Douglas, who now runs the highly respected Douglas label (John McLaughlin, for instance, first electrified American audiences on that label), and who, in the early '60's, worked as an independent producer with United Artists Records to put together some of the finest, and least known, jazz albums of the decade.

"When I came up to UA," he says, "there just weren't very many jazz artists available on a contract basis, so I did what I thought was the best thing. I set up a series of individual one-shot recording sessions." These "one-shots" featured some of the most important creative minds in contemporary American music. Of this series of recordings, ten have been re-released. Most of these have been impossible to find until now – totally aside from some particularly great individual strengths the collection contains – and it can also be accurately stated that the entire ten, as a unit, are really a formidable bunch of records. Hopefully, what the last decade wasn't quite ready for will be accepted and embraced with appropriate good sense by today's audiences.

Included are: THREE BLIND MICE by Art Blakey and the Jazz Messengers, one of the most popular LP's that great traditionalist of jazz drumming (and most buoyantly forceful of band-leaders) has ever come up with; COLTRANE TIME by John Coltrane, naturally, and presumably no more need be said about that; an album called MONEY JUNGLE, by a once-in-a-lifetime trio of giants called Duke Ellington, Charles Mingus, and Max Roach (these cuts, together with the duo tracks Ellington made with Jimmy Blanton for RCA and with the Ellington /Coltrane LP on Impulse, show what a brilliantly imaginative modernist and impossibly intelligent soloist Ellington can be); LADY LOVE by Billie Holiday, an extremely valuable addition to the extremely tiny "live" discography of Lady Day; MOODY'S MOOD FOR LOVE by King Pleasure, an important album (and one of the few) by the sly, smooth, innovative jazz vocalist lyricist who paved the way directly for Lambert Hendricks Ross, et al; INSIDE BETTY CARTER, in which that most inexplicably underrated jazz singer gives new evidence of her feelings and her depth as an interpreter of good songs; MATADOR by Kenny Dorham, with the seldom-heard trumpeter in a bright, brassy mood, playing with unusual fire and suave control; UNDERCURRENT by Bill Evans and Jim Hall, with the pianist at perhaps the height of his complicated, elusively mystical powers as an improvisator and with the guitarist playing finely, delicately as always, and with both men matching and sparking one another's imaginations quite admirably; BRAZIL BLUES by Herbie Mann, with the flutist and his group sounding particularly strong and inspired, and not at all like the latter-day electronic Muzak that Mann has been coming up with lately; and finally, WONDERLAND by Charles Mingus, a big, burly, two-fisted set from the protean bassist, composer, and leader. An album especially interesting now, since 1972 has seen a rich spate of other albums, new and old, from Mingus, and because WONDERLAND seems to occupy something of a pivotal place among them.

When the LP's were originally released, they had the usual mixed-quality liner notes. Some were re-issued on Solid State later in the '60's, with perfunctory notes at best. For this latest issue, Alan Douglas has done a very smart, very admirable thing. Feeling that most of the artists involved are pretty well known at this point, he has commissioned the noted jazz writer Don Schlitten to compile discographies, not only of the group leaders, but in some cases of the notable sidemen on each date, to replace the notes. What this means is that "The Douglas Collection" is not only a strong, worthwhile addition to any serious collector's library, but also a literary document of great potential importance to anyone who cares about jazz in almost any capacity.

Hence, we've provided this 50 minute recorded musical summary to better illustrate the variety of vastly ranged material covered in this initial release of the Douglas Collection. Should you wish further information pertaining to the line, write care of The Creative Services Dept., United Artists Records, 6930 Sunset Blvd., Los Angeles, California 90028. *– Martin R Cerf*

DOUGLAS COLLECTION RADIO SHOW WRITTEN & PRODUCED BY MARTIN CERF AND COLMAN ANDREWS.

©MCMLXXIII United Artists Records Inc. Manufactured by United Artists Records, Inc., Los Angeles, California 90028.

Printed in U.S.A.

STAR WARS

JOHN ROSE PLAYING THE GREAT PIPE ORGAN

AT THE CATHEDRAL OF ST. JOSEPH, HARTFORD, CONNECTICUT

TRANSCRIBED AND ARRANGED FOR ORGAN BY ROBERT EDWARD SMITH



TOWERHILL

T-1002

T-1008

TOWERHILL

STAR WARS

Music from STAR WARS/A 20th Century-Fox Film
Composed by John Williams

Transcribed for organ by Robert Edward Smith

JOHN ROSE
Playing the Great Pipe Organ
at the Cathedral of St. Joseph, Hartford, Connecticut.

Produced and Engineered by Michael Nemo

SIDE ONE (20:56)

1. Main Title	6:33
2. The Desert and the Robot Auction	4:12
3. The Princess Appears	2:31
4. Inner City	4:03
5. Cantina Band	2:52

SIDE TWO (23:37)

1. Mouse Robot and Blasting Off	3:35
2. Ben's Death and TIE Fighter Attack	3:27
3. Princess Leia's Theme	5:25
4. The Last Battle	6:43
5. The Throne Room and End Title	4:06

Original Cover Painting
Morris Scott Dollens
Graphics and Design Tri-Arts, Inc
Disc Mastering Ken Perry
Organ Technician. Dave Johnston

Music from Star Wars,
by John Williams
Published by Fox Fanfare
Music, Inc., BMI ©, 1977
Library of Congress Catalog
#80-750107

JOHN ROSE, on Towerhill Records:

The French Romantics, Vol. 1 (T1001)
Music of Franck, Gigout, Mulet and the complete Vierne Symphony No. 3
recorded on the 140 rank organ at the Cathedral of Sacred Heart

The French Romantics, Vol. 2 (T1003)*
Pierne. Trois Pieces, and the complete Vierne Symphony No. 4

An Introduction to the King of Instruments (T1004)*
(Variations on an American Folk Tune–Robert Edward Smith, composer)

The Beckerath tracker organ at Pomona College (T1002)
Features the three Preludes and Fugues of Mendelssohn

* ... the spectacular organ
... A Division of Towerhill Corporation
... Blvd Hollywood, California 90028

When Michael Nemo invited me to record an organ transcription of the score for *Star Wars*, the idea at first struck me as being rather odd. I thought it over however, and I realized how appropriate the idea really was. The pipe organ as we know it today is essentially an orchestral instrument, possessing an enormous variety of tonal capacities which can be mixed or used in counterpoint with each other just as an orchestra performs. Even the names we give to families of pipes, "reeds," "flutes," "strings," etc., are orchestral names. And the idea of using the pipe organ as an orchestra substitute is an old one — J. S. Bach himself transcribed his own cantatas for the organ. By the end of the 19th Century, performing transcriptions of orchestral works on the organ had reached the virtuoso level, with great organists dazzling their audiences. Admittedly this trend did lead to excesses in both performance and in the manufacturing of instruments but it also helped sire a style of instrument which came to be known as "American classic." Generally speaking this is the type of instrument found in most churches across the country today; it serves the needs of classical organ literature as well as the performance of the transcriptions used to accompany choral works. This grand pipe organ sound is exactly the sort needed for a score as rich in colorful sounds as John Williams' *Star Wars*. The composer himself has described his score as being of the romantic-symphonic, 19th Century school, and that is exactly the sort of music that has been so often successfully transcribed for the pipe organ. Not only is such a project good musical fun in a legitimate style but hopefully it can help introduce another generation to the majestic sounds of one of man's oldest musical instruments.

John Rose

John Rose is Organist of Trinity College in Hartford, Connecticut. He is a graduate of Rutgers University where he served for a time as instructor in organ. Before his appointment to Trinity College he served for nine years as cathedral organist in Newark, New Jersey.

John Rose has been heard in recitals across the United States and Canada. While on tour in Europe he has played at Notre Dame in Paris, Glasgow Cathedral and Paisley Abbey in Scotland, and in England at Selby Abbey, Bristol Cathedral, Gloucester Cathedral and Westminster Abbey. In 1973 he premiered a new work at Westminster Abbey which was written for him by Malcolm Williamson, Master of the Queen's Music to Elizabeth II.

In 1974 Mr. Rose was selected as a Young Artist of the Year by Musical America.

Arranger Robert Edward Smith is a graduate of Mannes College of Music, New York City, where he studied harpsichord with Sylvia Marlowe. He is a composer of both choral and instrumental works, and concert harpsichordist.



John Rose

TECHNICAL NOTES

Recording in a five million cubic foot cathedral presents some very special problems. The sheer size of such a building requires skills in tightrope walking to suspend microphones. At St. Joseph we used 1,850 feet of microphone extensions for 5 microphones. The mics were suspended from light well openings in the vaulted ceiling (a false ceiling) 110 feet above the floor of the cathedral. The huge 4 manual organ console, viewed from that height looked rather more like a home spinet. Three days of tests yielded a microphone placement that satisfied the requirements of good definition and source imaging from the 80 foot wide and 50 foot high organ facade, and at the same time retained a good impression of the vast acoustic space. (The cathedral has a 160 decay of 7½ seconds.) An Ampex ATR-100 2 track with DBX noise reduction were used, fed directly by an Ampex AM-10 mixer. No equalization was used in the recording. Spectral balancing was achieved entirely with micro phone placement.

—Michael Nemo

The Cathedral of St. Joseph is an impressive structure of stone and stainless steel rising 281 feet above the sidewalk. It is 284 feet long and 156 feet wide.

The Austin Organ, installed in 1962, is placed in an open position on the large shelf across the back of the Cathedral gallery.

The Organ facade is dominated by the 32' Sub Principal of the Pedal Organ, the largest pipe (low CCCC) of which is over 37 feet long and 16½ inches in diameter, giving a note of 16 cycles per second. Its tapered foot is nearly as tall as a man. There are three stops of 32' pitch in the organ. The entire instrument contains over 8,000 pipes.

PEDAL		PIPES
32'	Sub Principal	12
32'	Contre Bourdon	12
16'	Contre Bass	32
16'	Principal	32
16'	Bourdon	32
16'	Violone	(Great)
16'	Gemshorn	(Choir)
16'	Gedeckt	(Swell)
8'	Principal	32
8	Bourdon	12
8'	Spitzflote	32
8'	Gedeckt	(Swell)
4'	Choral Bass	32
4'	Blockflote	32
2'	Flote	12
V	Fourniture	160
32'	Contre Bomberde	12
16'	Bombarde	32
16'	Fagotto	(Swell)
16'	Ranket	(Choir)
8'	Trompette	32
8'	Fagotto	(Swell)
4'	Clarion	12
4'	Schalmei	32

GREAT		PIPES
16'	Violone	61
8'	Principal	61
8'	Spitzflote	61
8'	Bourdon	61
8'	Salicional	61
4'	Octave	61
4'	Nachthorn	61
4'	Flute a Fuseau	61
2-2 3'	Octave Quint	61
2'	Super Octave	61
2'	Waldflote	61
IV-VI	Cornet	305
V	Fourniture	305
III	Scharf	183
8	Trumpet	61
	Chimes	(In Solo)
	Harp	(In Choir)

POSITIV		PIPES
8'	Suavial	61
8'	Nason Flute	61
4'	Principal	61
4'	Rohrflote	61
2'	Oktav	61
1-1 3'	Quint	61
II	Sesquialtera	122
IV	Scharf	244
III	Zimbel	183
8'	Regal	61
	Tremulant	

SANCTUARY PITCH		PIPES
8'	Spitzflote	61
4'	Prestant	61

SWELL		PIPES
16'	Lieblich Gedeckt	68
8'	Geigen	68
8'	Hohlflote	68
8'	Holzgedeckt	68
8'	Spitz Gamba	68
8'	Spitz Celeste	68
8'	Flauto Dolce	68
8'	Flauto Celeste, T.C.	56
4'	Principal	68
4	Rohrflote	68
2-2 3'	Rohr Nasat	61
2'	Flageolet	61
1'	Siffiote	61
V	Plein Jeu	305
III	Cymbal	183
16'	Fagotto	68
8'	Trompette	68
8'	Cornopean	68
8'	Hautbois	68
4'	Clarion	68
8'	Voix Flumaine	61
	Tremulant	

CHOIR		PIPES
16'	Gemshorn	12
8'	Montre	68
8'	Gedeckt	68
8'	Viola	68
8'	Viola Celeste	68
8'	Gemshorn	68
8'	Gemshorn Celeste, T.C.	56
4'	Prestant	68
4'	Koppelflote	68
2-2 3'	Nasard	61
2'	Blockflote	61
1-3 5'	Tierce	61
III	Mixture	183
16'	Ranket	68
8'	Krummhorn	68
4'	Rohr Schalmei	68
	Tremulant	

VISIBLE IN FACADE	
32'	Pedal Sub Principal
32'	Pedal Contre Bomberde
16'	Great Violone
8'	Pedal Principal
8'	Great Principal

SOLO: BOMBARDE		PIPES
8'	Orchestral Flute	68
8'	Violoncello	68
8'	Cello Celeste	68
4'	Octave	68
VI	Grand Chorus	366
8'	French Horn	68
8'	Cor Anglais	68
8'	Bombarde	68
4'	Bombarde Clairon	68
	Tremulant	

		PIPES
8'	Trumpet Harmonic	61
	Unenclosed-High Pressure	

Four Manual
Drawknob Console

The main gallery console also controls a side transept chapel (Blessed Sacrament) organ of 22 stops, 19 ranks.

Recorded
Fine 262a

RCA VICTOR
RECORDS

Moods in Music

Music for Courage AND Confidence

THE MELACHRINO STRINGS

YOU'LL NEVER WALK ALONE
OH, WHAT A BEAUTIFUL MORNIN'
MAY THE GOOD LORD BLESS AND KEEP YOU
I'LL SEE YOU AGAIN
AH! SWEET MYSTERY OF LIFE
THROUGH THE YEARS
BECAUSE
BELLS OF EVENING
SMILIN' THROUGH
PENNIES FROM HEAVEN



LPM-1005

©RCA Printed in U.S.A.

LPM
1005

LPM
1005

Music for Courage and Confidence

I like the man who faces what he must
With step triumphant and a heart of cheer;
Who fights the daily battle without fear;
Sees his hopes fail, yet keeps unfaltering trust
That God is God; that somehow, true and just,
His plans work out for mortals; not a tear
Is shed when fortune, which the world holds dear,
Falls from his grasp; better, with love, a crust
Than living in dishonor; envies not
Nor loses faith in man; but does his best
Nor ever mourns over his humbler lot,
But with a smile and words of hope, gives zest
To every toiler; he alone is great
Who by a life heroic conquers fate.

—Sarah K. Bolton

For those who will fight bravely and not yield, there is triumphant victory over all the dark things of life.

—James Allen

Men were born to succeed, not to fail.

—Henry David Thoreau

Just as so many rivers, so many showers of rain from above, so many medicinal springs do not alter the taste of the sea, so the pressure of adversity does not affect the mind of the brave man. For it maintains its balance, and over all that happens it throws its own complexion, because it is more powerful than external circumstances.

—Seneca

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody but unbowed.

Beyond this place of wrath and tears
Looms the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.

—"Invictus"—William Ernest Henley

Keep your fears to yourself, but share your courage with others.

—Robert Louis Stevenson

Tell me not, in mournful numbers,
Life is but an empty dream!—
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow,
Is our destined end or way;
But to act that each tomorrow
Find us farther than today.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

In the world's broad field of battle,
In the bivouac of life
Be not dumb, driven cattle!
Be a hero in the strife!

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act,—act in the living Present!
Heart within, and God o'erhead!

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.

Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

—Henry Wadsworth Longfellow
"A Psalm of Life"

Reprinted from LIGHT FROM MANY LAMPS by arrangement with Simon & Schuster, publishers. Copyright 1951 by Lillian Eichler Watson.

Included in this Album:

YOU'LL NEVER WALK ALONE • OH, WHAT A BEAUTIFUL MORNIN'
MAY THE GOOD LORD BLESS AND KEEP YOU • I'LL SEE YOU AGAIN
SMILIN' THROUGH • AH! SWEET MYSTERY OF LIFE • THROUGH THE YEARS
BECAUSE • BELLS OF EVENING • PENNIES FROM HEAVEN

13.50

13.20

MUSIC for COURAGE and CONFIDENCE is another of many releases which brings to this country one of Great Britain's most popular orchestras. "Music by Melachrino" is known throughout Britain where it is heard regularly over broadcasts of the BBC, on *His Master's Voice* records and in the cinema. Famed for its string section, the Melachrino ensemble has become internationally acclaimed for the beauty and eloquence of its orchestral interpretations.

TMKS ® © Radio Corporation of America
Marcas Registradas

Printed in U. S. A.


MLPS 3013
STEREO
The Afro Blues Quintet Plus 1
Discovery
3

MONAURAL: LP 3013
STEREO: LPS 3013

discovery 3
afro blues quintet plus one

The discovery of tomorrow is the result of living today and remembering yesterday.

"DISCOVERY 3" is the result of the success enjoyed by the Afro Blues Quintet Plus One in the POP-Jazz field of contemporary music.

This rewarding adventure is entitled "DISCOVERY 3" because of the unique methods employed by the Afro Blues in their musical treatment of such standards as "Fly Me To The Moon," "Green Dolphin Street," and "Star Eyes."

Another example of the Afro Blues Quintet Plus One's ability to command this new direction is the title tune "Discovery 3," which exemplifies the ultimate in expression, that is derived when such combinations as Jazz, Rhythm and Blues, and Latin music are assembled to deliver a new concept and dimension that is rarely, if ever, achieved by one artist or group of artists.

Discover today the satisfaction and enjoyment that comes with discovering...DISCOVERY 3.

George Thomas Steele III

SIDE ONE

SPARTACUS
(Alex North) Northern ASCAP

LA LA LA LA LA
(Clarence Paul) Jobete BMI

I KNOW A PLACE
(Tony Hatch) Duchess Music BMI 2:06

SHOP AROUND
(S. Robinson) Jobete BMI

WHERE DID OUR LOVE GO
(Hollends/Dozier/Hollends) Jobete BMI

SIDE TWO

DISCOVERY THREE
(Joe DeAguero) Mirwood/Jadale BMI

FLY ME TO THE MOON
(B. Howard) Plymouth ASCAP

STAR EYES
(Ray & DePaul) Big Three ASCAP

VIVA CEPEDA
(Cal Tjader) Radcliff BMI

GREEN DOLPHIN STREET
(Washington Caper) Big Three ASCAP

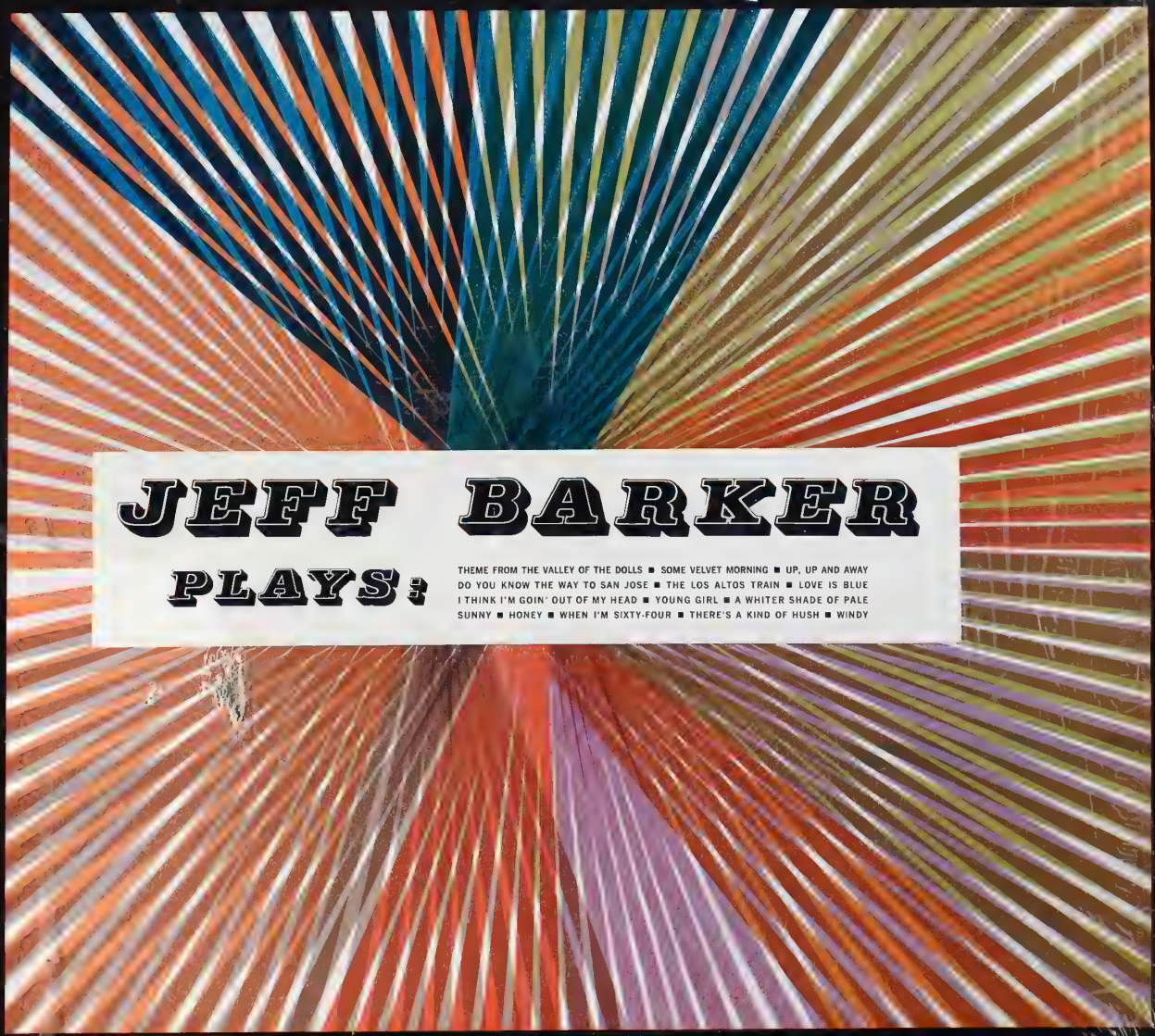
COVER DESIGN AND PHOTO BY GEORGE S. WHITEMAN
MIRA PRODUCTIONS 9028 Sunset Blvd., Los Angeles, California 90069

PRODUCED BY: JACK MILLMAN MUSIC INDUSTRIES

THE YOUNG SOUND

111211
$ 5.00

CONCERT (CR) RECORDING
CR-0038



CONCERT CR RECORDING
Lynwood, California 90262

JEFF BARKER



JEFF BARKER

THE ARTIST

This album marks the recording debut of the young English organist, Jeff Barker, a fresh, new talent in the world of popular music.

Jeff was born in Manchester, England where he began the study of piano at the age of five. During his high school years his interest shifted to the organ. In practically no time, local club operators, aware of his musical talent and his unusual ability to entertain, were presenting him at a variety of "plug-ins". (For the uninitiated, a "plug-in" is any one of the various brands of electronic organs.) Jeff's real interest, however, centered on the theatre pipe organ, and during his college days he had the opportunity to perform in several local theatres: The Manchester Odeon, (formerly the Paramount), the Sale, Cheshire, Odeon, and the Salford Carlton.

In 1964, Mr. Barker came to the United States to play a summer engagement in Surf City, New Jersey, an area so thickly populated with night club and tavern organs that east coast residents call it "Organ Island". Jeff fell in love with this country, and on the spot decided to stay here. Since then he has been entertaining enthusiastic audiences from coast to coast.

When he has a free day, Jeff often drives from his home in Newark, New Jersey to the Peter Schaeble Robert-Morton studio on Long Island to work out a new musical idea, to play for a group of devoted admirers, or perhaps lend a bit of assistance towards maintenance of the "Wonder Morton". It was in Schaeble's studio, with Fred Boness, who engineered the recording, and Lee Erwin, who acted as a consultant on the musical arrangements, that Jeff Barker made this album. He selected the music with a keen ear for "what is happening" in the young world of the "New Sound". Jeff's unique style brings the theatre organ, with it's renowned versatility, out of the pastel shadows of yesterday into the dazzling, psychedelic spectrum of today.

THE ORGAN

The instrument used for this recording is the four manual Robert Morton theatre pipe organ in the home of Peter Schaeble in Rosedale, Long Island, New York. The organ was originally installed in Loews Valentia Theatre in Jamaica, Long Island in August, 1928. It was in constant use until about 1940. A few years later the console was entombed beneath a concrete floor which covered the entire orchestra pit, and it remained silent for many years.

It was rescued by Peter Schaeble in February, 1966. Before it's removal from the theatre the organ had one last chance to speak forth in it's original setting. One evening, Jeff Barker made his way to the console in it's concrete tomb, and with the aid of earphones played a special performance to a startled movie audience! Later, a taping session was arranged to preserve, for posterity, the golden voice of the Morton in it's original home. Then the organ was carefully removed from the theatre with the aid of John De Paris and a few helpful friends, and installed in a studio built onto the side of the Schaeble home. Nine months after the last pipe was removed from the theatre the organ was playing once again! Today it is not only one of the most beautiful home installations in the New York area, it is also one of the most carefully maintained instruments in the east.

The organ contains 23 ranks of pipes plus xylophone, glockenspeil, chrysoglott, chimes, a set of drums and cymbals, the usual "toy counter" with a few extra "sound effects". The organ is enclosed in three chambers, the console is beautifully decorated in antique white and gold leaf, and it rests on a golden-carpeted dias in front of the organ chambers.

The studio is equipped with the finest recording equipment available. For those interested in technicalities: The master tape of this recording was made on an Ampex AG 350-2, using two Neuman M-49, and two Norelco C-12 condenser microphones.

SIDE ONE	TIME
1. SOME VELVET MORNING	3:07
2. THEME FROM THE VALLEY OF THE DOLLS	3:36
3. LOVE IS BLUE	2:43
4. DO YOU KNOW THE WAY TO SAN JOSE	2:34
5. WINDY	1:33
6. YOUNG GIRL	2:15
7. THERE'S A KIND OF A HUSH ALL OVER THE WORLD	1:52

SIDE TWO	TIME
1. SUNNY	2:20
2. A WHITER SHADE OF PALE	3:35
3. UP, UP AND AWAY	2:01
4. HONEY	3:09
5. I THINK I'M GOIN' OUT OF MY HEAD	2:23
6. THE LOS ALTOS TRAIN	1:52
7. WHEN I'M SIXTY-FOUR	2:18

CREDITS

PHOTOGRAPH BY WALTER HILSENBECK
JACKET DESIGN BY MILT McCLINE

PRINTED IN U.S.A.

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORKS RESERVED. UNAUTHORISED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED.

ANOTHER RECORDING YOU WILL ENJOY



IT'S WONDERFUL
Played in a swing rhythm, this album brings out the incredible flexibility of the 'King of Instruments'. You will find this a most enjoyable recording as you listen to the vast range of instrumentation available to the Compton orchestral organ. It was recorded by one of Britain's leading audio engineers in breathtaking full sound stereo, a must for any organ recording library. **SELECTIONS:** S'Wonderful; Love Is; Fine Romance; Garden In The Rain; Button Up Your Overcoat; L'Amour Toujours L'Amour; There's A Blue Ridge Round My Heart; They Say It's Wonderful; Tangerine; Sleepy Time Gal; Song Of The Trees; Sylvia; Loves Serenade; Tammy; The Party's Over.

FOR FULL CATALOG OF THEATRE ORGAN RECORDINGS, WRITE
CONCERT RECORDING, LYNWOOD, CALIFORNIA 90262

RETURN THIS CARD

PRINTED IN U.S.A.

FOR A COMPLETE LISTING OF ORGAN ALBUMS

NAME _____

STREET _____

TOWN _____ STATE _____ ZIP _____

PLEASE CHECK YOUR INTEREST:

☐ THEATRE PIPE ORGAN ☐ ELECTRONIC ORGAN–POPULAR MUSIC

☐ MECHANICAL PLAYERS–NICKELODEONS ORCHESTRIONS, BAND ORGANS, ETC. ☐ CLASSICAL PIPE ORGAN

Postage Will be Paid by Addressee

No Postage Stamp Necessary If Mailed in the United States

BUSINESS REPLY MAIL

FIRST CLASS PERMIT NO. 272, LYNWOOD, CALIFORNIA

CONCERT RECORDING

P. O. Box 531

Lynwood, California 90262

CONCERT (CR) RECORDING

TR-514

TOMMY TEDESCO

• AUTUMN •



DIRECT—TO—DISC
LIMITED FIRST EDITION

TREND

TOMMY TEDESCO
• AUTUMN •

TR-514

After a quarter century of studio sessions, recording dates and movie calls, don't you think Tommy Tedesco deserves to come out of that well-paying closet and uninhibitedly swing his fanny off? He thinks so, as do all his colleagues who have enjoyed his overpowering technique and well-sculpted ideas down through the years.

Thanks to the aptly-named Discovery label, the public is learning about that awesome talent that was threatening to become a well-kept, highly respected secret among other jazz guitarists. First there was **When Do We Start** (DS-789). Now we have **Autumn**, and even though it retains the same personnel, the format allows for one fascinating modification: Tommy is featured on electric guitar throughout side one; and he switches to acoustic guitar for side two. That concept almost gave rise to a **Two Sides of Tommy Tedesco** title. Corny. **Autumn** gives the impression of varying colors much more poetically. And those colors do vary.

Dolphin Dance, a Herbie Hancock original, is highlighted by the tight voicing and the carbon paper phrasing of the two guitars, over the melodic walking by Capritto, and the sensitive "cymbalism" of Severino.

If you're wondering about the derivation of **M-11** as a title, it's typical of the numbered "cues" that studio musicians constantly come across. But they don't often come across the kind of infectious jazz samba found here.

Bags' Groove is the Milt Jackson classic, but in Tedesco's hands it's strictly Tommy's groove -- especially with the unique voicing in fourths. No intro for **The Song Is You**. No time wasted. It is launched as an intense swinger and that level of intensity never diminishes, providing an ideal showcase for Tommy's technique.

Interesting changes in **What's His Name**, which is another way of saying Tommy should share his writing with us more often. Note Frank's fancy brushwork. The same two furnish interesting fireworks for **Manha de Carnival**, and it's difficult to tell whether Tedesco gooses the drummer or vice versa. Regardless, the results are bouyant, and Tommy's acoustic sound is mellow.

Mellow would be a good way to describe the title track, except that "pensive" would be more accurate. **Autumn** is a beautiful ballad by Severino, and ironically its most eloquent moments come when the rhythm lays out and Tedesco and Kurnick carry on a probing duologue.

As the title of **Take A Trip** will suggest, you'll probably find yourself in Sao Paulo. This would make a delightful travelog score for bossa nova country, with some exciting percussive side trips by bass and drums. It's strictly a Flamenco solo trip for Tedesco on **Suelo Espanol**: a thoughtful, introspective ending -- done on the very first take -- to a session marked by an overflowing of ideas by Tommy Tedesco that seems to conjure up the raw, non-stop power associated with his home town, Niagra Falls, New York.

Maybe he feels he owes us all those notes that he had to hold back for the past 25 years. Whatever the reason, we are the beneficiaries.

Harvey Siders - Los Angeles Times



SIDE ONE

1. **Dolphin Dance — 5:45**
   (Herbie Hancock; Hancock Music/BMI)
2. **M-11 — 2:48**
   (John Morell; Las Palmas Music/ASCAP)
3. **Bags' Groove — 3:10**
   (Milt Jackson; Wemar Music Corp./BMI)
4. **The Song Is You — 3:04**
   (Oscar Hammerstein-Jerome Kern; T.B. Harms/ASCAP)

SIDE TWO

1. **What's His Name — 3:08**
   (Tommy Tedesco; Desco Music/BMI)
2. **Manha De Carnival — 3:57**
   (Luis Bonfa; Ross Jungnickel Music/ASCAP)
3. **Autumn — 3:50**
   (Frank Severino; Las Palmas Music/ASCAP)
4. **Take A Trip — 2:12**
   (Ron Corsaro; Marsmith Music/BMI)
5. **Suelo Espanol — 2:13**
   (Tommy Tedesco; Desco Music/BMI)

Tommy Tedesco
Electric and Acoustic Guitar
Jon Kurnick
Electric Guitar
Paul Capritto
Fender Bass
Frank Severino
Drums

ENGINEER'S NOTE

Recording Tommy and his group direct-to-disc was more of a pleasure than a job - the Neumann VG-66 cutting amplifiers purred with delight throughout the evening. We achieved remarkably clean results throughout the recording chain, from the mikes right on through to the Pyral lacquers. And Mr. Tedesco and his men made our engineering a breeze with their consistently flawless performance.

Recorded at KM Records in Burbank, July 11, 1978
Recording engineers-Dave Ellsworth & Rod Nicas/Metal processing-Greg Lee/Photography-Scott Windus/Album design-Dilleen Marsh/Produced by-Albert Marx and Dennis Smith.

TREND™
DBA DISCOVERY RECORDS
For a free catalog write to:
℗© TREND RECORDS
Box 48081, Los Angeles, CA. 90048

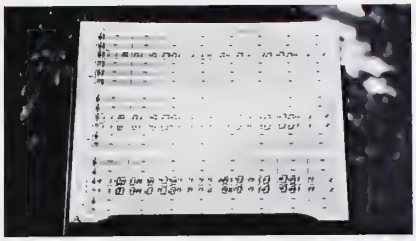
GEORGIA KELLY
THE SOUND OF SPIRIT



THE SOUND OF SPIRIT

COMPOSED AND PRODUCED BY GEORGIA KELLY









SIDE A

THE SOUND OF SPIRIT

Hymns from the Rig Veda sung in Sanskrit

HARP — GEORGIA KELLY
CHORUS — I CANTORI

SOLOISTS: DIANE THOMAS — SOPRANO
BYRON WRIGHT — TENOR
KENNETH KNIGHT — BARITONE

conducted by **EDWARD CANSINO**

SIDE B

MORNINGSONG

HARP SOLO

DAYANA (BIRD IN FLIGHT)

HARP — GEORGIA KELLY
VIOLA — JOEL SOULTANIAN
VIOLIN — PETER KENT

Recorded at *Skyline Recording, Topanga California, October 1981*
Engineered by *Don Levy*
Cover Photograph of Machu Picchu by *Sacha*
Liner Photos by *Alan Bergman, Laura Lea Cannon and Jeffrey Bishop*

Album Design by *Maggi Draper*

Special Thanks

I would like to express my appreciation to friends who have contributed time and energy toward the manifestation of this album: Joanne Arbogast, Sondra Bennett, Jeffrey Bishop, Laura Lea Cannon, Doug Cotler, Peter Davison, Peter Kent and Don Levy.

Music published by Sirius Rising Music, ASCAP
℗© 1981 Georgia Kelly
All Rights Reserved.
Unauthorized duplication is in violation of applicable laws

For catalog of other releases by Georgia Kelly and for concert information write:

HERU RECORDS, BOX 954
TOPANGA CA 90290



GEORGIA KELLY Georgia Kelly spent her early years in the Southern California desert where she began learning piano at the age of three. She was drawn to the harp at fourteen, but has never lost her interest in piano and does as much composing on the piano as on the harp. Harp became her principle focus and she continued her classical training while living on the San Francisco peninsula. A move to Big Sur ensued which proved to be a very inspiring one: much of the preparation for her first records took place in that dramatic coastal environment. Her recording career began in the Los Angeles area where she now resides, and in the winter of 1978 she started Heru Records with her first album Seapeace. The purpose of the company was to make available music that positively affects the mind, body, and spirit.

EDWARD CANSINO Edward Cansino, Composer and Conductor, received his formal musical training at U.C.L.A. where he studied conducting with Roger Wagner. He has assisted with the English Chant Schola and The Los Angeles Master Chorale and, with Jeannine Wagner, co-founded I CANTORI in 1975. The group has consistently earned critical acclaim for its versatile repertoire, virtuoso solo and ensemble performance and high professional standards.

JOEL SOULTANIAN Joel is a member of the L.A. Chamber Orchestra, he has played with The American Youth Symphony, The Lamoureux Concerts Orchestra of Paris, The San Diego Symphony and was principal violist at the Tanglewood Festival.

PETER KENT is concertmaster of the Los Angeles Mozart Orchestra and has played in the Carmel Bach Festival, Tanglewood Festival and San Luis Obispo Mozart Festival.

THE SOUND OF SPIRIT

Sanskrit transliterated text and translation

Oṁ bhur bhuvaḥ svaḥ
tat savitur vareṇyaṁ
bhargo devasya dhīmahi
dhiyo yo naḥ prachodayat Oṁ

O Earth, midworld, heaven
Let us meditate on that most
Excellent light of the divine Sun,
That it may illumine our minds.

Saṁgacchadhvaṁ saṁ vadadhvaṁ
saṁ vo manāṁsi jānatāṁ
devā bhāgaṁ yathā pūrve
saṁ jānānā upāsate

Come together, speak together
Let your minds be in harmony,
As the Gods of old together
Sat in harmony to worship.

pra gāyatreṇa gāyata
pavamānaṁ vicarṣaniṁ
iṁduṁ sahasracakṣasaṁ

O sing a song, a song of praise
To the clear and swiftly flowing
Drop of crystal with a thousand eyes.

Udu tyaṁ jātavedasaṁ
devaṁ vahanti ketavaḥ
dṛśe viśvāya sūrye

The beams ascend toward the God
Who holds the knowledge of all lives
So that all things behold the Sun.

taraṇirviśvadarśato
jyotiṣkṛdasi sūrya
viśvamā bhāsi rocanaṁ

Traveling on, in view of all,
Creator of light are you, O Sun,
Shining through all ethereal space.

pratyaṁ devānāṁ viśaḥ
pratyaṅṅu deśi mānuṣān
pratyaṁviśvaṁ svardṛśe

Now facing all the hosts of Gods,
Now facing all men you arise,
Now facing all for all to see.

yenā pāvaka cakṣasā
bhuraṇyaṁtaṁ janāṁ anu
tvaṁ varuṇa paśyasi

O Purifier, with your eye
You see life quivering within
The world of creatures, Supreme Lord.

ahaṁ rudrebhirvasubhiścarāmi
ahamādityairuta viśvadevaiḥ
ahaṁ mitrāvaruṇobhā bibharmi
ahamiṇdrāgnī ahamaśvinobhā

I move with roaring, howling, and radiant might,
I move with the infinite and nature's powers.
I hold the love of the Lord of Lords, I hold
the fire of the soul, I hold life and healing.

ahaṁ saḥ
I am He
Oṁ

LATIN C

KARMEN CANTA A CARMEN



ICP-MP-20

Serie Popular

KARMEN CANTA A CARMEN

(La Música de Carmen Mercado)

ICP/MP-20

HARTFORD PUBLIC LIBRARY Hartford, Connecticut

Lado A

1. Yo Soy (1:37)
2. Amaos los Unos a los Otros (2:53)
3. Luna de mi San Juan (2:49)
4. Buenas Noches Soledad (2:17)
5. Oye tú Pequeño (1:59)
6. Sin Querer (1:47)
7. Mi Casa de Cristal (2:27)

Lado B

1. En mi Silencio (1:58)
2. El Sauce (1:55)
3. Tengo un Amigo Carpintero (2:30)
4. El Duende (1:30)
5. Irving (1:45)
6. Palabras Malditas (2:10)
7. Espacios Vacíos (3:15)
8. Hermano Tengo Frío (1:43)

Karmen es el nombre profesional de Carmen Mercado. Como otras distinguidas compositoras puertorriqueñas — baste pensar en Puchi Balseiro, o Sylvia Rexach — Karmen Mercado comienza a expresarse primero como intérprete y luego como creadora. Como sus predecesoras, se adentra en el mundo profundo de la mujer para darnos, poco a poco, en sus canciones, trozos de sensibilidad hiriente y su enorme vulnerabilidad ante un mundo dominado por fuerzas y metas que les son extrañas y hoscas. Lo que la separa de sus ilustres predecesoras es, que aunque su poesía a veces toca las esquinas del mundo un poco a penumbras de Sylvia Rexach, su pensamiento tiene un calor de juventud intensa. Si pudiera decirse, es una "vieja juventud", observadora, paciente, a veces triste, pero ausente del cinismo característico de casi toda la obra "de protesta" de muchos jóvenes actuales. La protesta de Carmen Mercado se insinúa casi imperceptiblemente por los poros del alma. Es música que deja un extraño sabor agridulce en el oído y en en el corazón.

Es práctica del Instituto de Cultura el hacer discos antológicos, es decir: esperamos a que un compositor tenga ya una trayectoria firme o una carrera, si no al final del camino, al menos en pleno desarrollo, antes de conservar su música en discos. En el caso de Carmen Mercado no se hace excepción, pese a su joven edad, la música de esta compositora tiene una sabiduría eterna y atemporal. Es frágil y fuerte, fruta y flor, como la guajana de la caña. Hemos deseado preservar este arte en su más pleno florecimiento.

En una entrevista publicada en la sección "Nosotras" del periódico "El Mundo" la periodista Clara Cuevas la describe (a Karmen) como: "joven, muy bella, con el pelo brillante, ojos grandes y luminosos y nunca lleva maquillaje . . . Karmen tiene una máscara de tragedia en el rostro y cuando sonríe su expresión se transforma: su sonrisa es ingenua, honesta y dulce. Su expresión es de inocencia y bondad".

El crítico Bartolomé Bover, después de presenciar una de las exitosas presentaciones que hiciera la artista en el famoso club nocturno "Ocho Puertas" dice en "El Mundo" del 11 de febrero de 1970: "su voz es más bien dulce caricia, refrescante, proyecta mensajes de amor, esperanza, comprensión y fraternidad. Sus canciones reclaman más humanidad, hace sentir el mensaje, penetrando hasta lo más íntimo de los corazones".

Cuando, a los 21 años obtiene el Premio de la Canción Latinoamericana en el Festival Internacional de la Canción en Colombia, (que también hiciera famosa a la cantante puertorriqueña Nydia Caro), Carmen reaccionó con su típica inocencia de lo obvio. Hablando de "Hermano Tengo Frío", declara: "Solo repito el viejo mandamiento de que los hombres se amen los unos a los otros. La protesta no está en hacer la guerra . . . Toda mi inspiración contiene el mensaje de amor. La humanidad está hastiada de violencia".

Esto siempre fue así con Carmen Mercado. Ya a los catorce años, por intuición solamente, hacía canciones que el público de entonces recibía con inquietud. Otros artistas, preocupados con la imagen de ilusión comercial, rehusaban mirar a su alrededor y crear la crónica del tiempo de los niños muertos de hambre, las selvas arrasadas por el napalm, las mujeres acribilladas cayendo como frutas muertas en las fosas comunes del Asia. Carmen canta públicamente. Tuvo muchos obstáculos, pero una chica que se describe como "soy físicamente fuerte" que practica la esgrima, la natación, tennis, ajedrez y karate, no es de las que cejan fácilmente. Aparece descalza en señal de humildad. Su fuerza está en su ternura y una música nunca oída en nuestro país. Carmen Mercado aporta otra dimensión al desarrollo de la canción puertorriqueña.

Desde muy pequeña aprendió a amar la música, la naturaleza y a los humildes. Nació en Fajardo el 14 de septiembre de 1949. La niñez de Carmen transcurre en el lugar llamado Santa María, entre Ceiba y Fajardo. Un viejecito amigo, Alberto le enseñó a tocar en una guitarra de juguete. Su madre le dio instrucción religiosa y la hizo consciente de las cosas bellas en la naturaleza. Después de pasar por varias instituciones educativas particulares, se gradúa de la Escuela Superior Central. Ingresa en la Universidad de Puerto Rico donde se graduó de Humanidades en 1974. En sus tiempos de estudiante proclama su admiración por el cantante español Joan Manuel Serrat. Cambia su nombre de Carmen a Karmen, con K, en homenaje a Grecia, su país amado.

Su pequeña presencia, su voz de sincera protesta, su extraordinario don melódico, su capacidad de conmover con los medios más económicos, toda su persona artística la sitúan inmediatamente en un lugar de importancia en nuestra música.

Carmen o Karmen Mercado, creación y voz del nuevo Puerto Rico de los setenta, que como Sylvia Rexach en los 50 ó Myrta Silva en generaciones anteriores, son capaces de retratar a la verdad interior de un pueblo sus inquietudes y sus ambiciones.

Resumiendo su pensamiento, volvemos a citar: "Estamos solos y vacíos en el mundo. El refugio es la tristeza. El amor es una explosión continua, una explosión para crear. Yo amo a Dios. Lo malo de la vida es que el hombre quiere eternizarlo todo y todo pasa".

H. C. P.

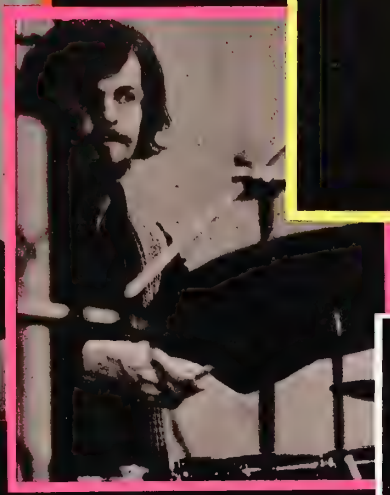
ESTA GRABACION se realizó en los Estudios Ochoa de Hato Rey, Puerto Rico. Ingeniero de sonido Carlos Andrickson. Producción y dirección de Héctor Campos Parsi. Carátula basada en una foto-serigrafía de Ramón Alboy.

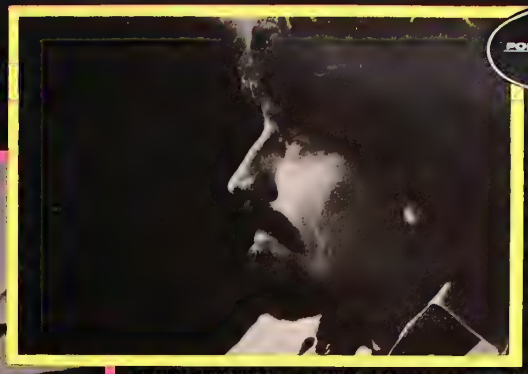

Polish jazz
MICHAŁ URBANIAK'S GROUP
Muza
POLSKIE NAGRANIA
SX 0733
Live recording

Polish jazz vol. 24

MICHAL URBANIAK'S GROUP







Muza
POLSKIE NAGRANIA
SX 0733

Live recording

at the Warsaw Philharmonic January 1971

MICHAŁ URBANIAK — amplified violin, soprano saxophone, tenor saxophone, baritone saxophone
ADAM MAKOWICZ — piano, Hohner Clavinet
PAWEŁ JARZĘBSKI — amplified bass
CZESŁAW BARTKOWSKI — drums



Side A

SUITE — JAZZ JAMBOREE 70 21'12
(M. Urbaniak)

1. NORTH BALLAD
2. EJ BLUES
3. SPRING

Side B

CRAZY GIRL 7'00
(K. Komeda, arr. M. Urbaniak)

BODY AND SOUL 5'30
(Green, Heyman)

JAZZ MOMENT No. 1 5'00
(M. Urbaniak)

Reżyser nagrania: Z. Gajewska • Operator dźwięku: J. Złotkowski

Z podziękowaniem dla wszystkich, którzy przyczynili się do realizacji tego nagrania oraz tych, którzy współuczestniczyli w tym koncercie

MICHAŁ URBANIAK

Made in Poland

65 zł



When Heaven Comes To Town

C.W. Vrtacek

When Heaven Comes To Town

Side 1

Minus My Friend
History of the Heart, Mystery of the Mind
Part of Me Here, Part of Me with You, Always
Stone Steps
Preparing the Bridge (for Heaven)
Saying Goodbye to the Beauty and Complexity of Life on Earth

Side 2

When Heaven Comes to Town

It has become very hard to actually listen to anything anymore. Music pours into the air by the ton from passing cars, portable radios of all sizes, shops, elevators, etc., and the general overall level of noise increases daily from one end of the world to the other. Music and noise compete, overlap, and rub up against each other constantly these days. Often the music is more irritating than the sounds of the outside world, or vice versa, forcing us to rethink our listening strategy: Which do we listen to, the noise or the music? Which is more rewarding? More interesting? And, ultimately, what does it mean to listen? From what part of myself do I listen? So many questions, so many other things to do than sit around and try to answer them.

C.W. Vrtacek
New Preston, Connecticut, 1988

For many years I have maintained an ongoing creative relationship with Michael and Kim Gellatly. Michael's artwork inspires my music, which sometimes ends up re-inspiring Michael, and so on. His images are, for me, powerful reminders that using one's eyes should not be taken lightly. *When Heaven Comes To Town* is the title of a piece that consumed a large portion of the space at his 1987 exhibit at the Gracie Mansion Gallery in New York City. Thank you, Michael, for things to look at, and to Kim for being a true friend at all times. This album is dedicated to them.



All music written and performed by C.W. Vrtacek on the Mirage DSK-8 digital sampler, c & p 1988, Leisure Time Records

Ambient sounds on Side 2 recorded at Grand Central Station, New York City, and Phillips' Diner, Woodbury, Connecticut

Engineered by C.W. Vrtacek, January - July, 1988
Mixed by Myles Davis and C.W. Vrtacek at Sountec Studios, Norwalk, Connecticut
Cut and pressed by Tim Young at CBS
Manufactured and distributed by Recommended Records, 387 Wandsworth Road, SW8 2JL, London, U.K.

Thanks for help and/or encouragement to: Jerry Brewster, Kathy DeMino, Bill Sharp & Gordon Whitlow (Mnemonists), Steve Feigenbaum, and the letter writers

Special thanks to Chris Cutler, Vice President and European Director of the Avant Garde, for support and advice, and to Michael and Kim Gellatly for the same

Cover design and artwork by Michael Gellatly
Front cover photo (the bridge) from the multimedia construction *When Heaven Comes To Town* by Michael Gellatly, c 1988, all rights reserved
Back cover photo by Maria Meleschnig

Leisure Time Records, P.O. Box 337, New Milford, CT 06777, USA
learn to be silent

RēR Megacorp 1989



RēR Megacorp, 19 - 23 St Saviour's Road, London SW2, England

Made in England

Columbia
Stereo
KG 31234

Trans-Electronic Music Productions, Inc. Presents

Walter Carlos · Sonic Seasonings

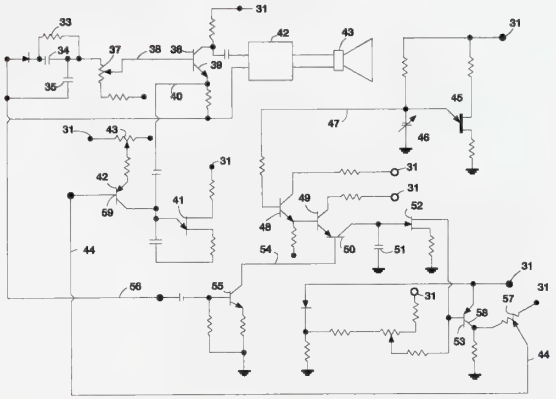


I am moving all day and not moving at all. I am like the moon underneath the waves that ever go rolling.



ELECTRONIUM

A COMPLETE GUIDE TO AUDIO COMPOSITION



SIDE A

1. Lightworks Vocal - Raymond Scott
2. For All We Know - Dick Hyman from Moon Gas
3. Wield Piece - Raymond Scott
4. West Wind (reprise unreleased) - Oneness of Juju
5. Space Bits - Alex Durbin
6. Domino - Raymond Scott
7. Love Scene #3 (unreleased) - Pink Floyd
8. Wheels That Go - Raymond Scott
9. Hostess Twinkies - Raymond Scott
10. Nescafe - Raymond Scott
11. IBM Probe - Raymond Scott
12. Don't Beat Your Wife - Raymond Scott
13. LSD Public Service Announcement - The Trip Motion Picture



SIDE B

1. Maid of Moon - Dick Hyman from Moon Gas
2. Lightworks Instrumental - Raymond Scott
3. I am Glad there is You - Dick Hyman from Moon Gas
4. Portofino - Raymond Scott
5. Space Mystery - Raymond Scott
6. Twilight in Turkey - Raymond Scott
7. Cycle Bit - Raymond Scott
8. Battle for Space - Johan Rudbeck

H-71208 (stereo)

nonesuch

THE WILD BULL

a composition for electronic-music synthesizer by

MORTON SUBOTNICK

A Nonesuch Records commission side one (13:00) side two (14:50)



The first side of this record was almost complete when I came across "The Wild Bull". I was very impressed by the poem and quickly began to feel an affinity between the poem and the composition I was working on . . . in fact, the first three notes of the work seemed to me a kind of human/wild-bull moan . . . and later I added a human breathing sound to one of the notes.

There was never an attempt to "portray" the poem (I don't think music is about that), but at the same time it became harder and harder to disassociate myself from the pathos and restrained cry of personal loss which spoke to me from such a distant point in time. The state of mind which the poem evoked became intimately tangled with the state of mind my own composition was evoking in me. To title the work after the poem seemed natural and to offer the poem seems equally natural.

MORTON SUBOTNICK

THE WILD BULL

The wild bull, who has lain down, lives no more,
the wild bull, who has lain down, lives no more,
Dumuzi, the wild bull, who has lain down, lives no more,
the wild bull, who has lain down, lives no more.

O you wild bull, how fast you sleep!
How fast sleep ewe and lamb!
O you wild bull, how fast you sleep!
How fast sleep goat and kid!

I will ask the hills and the valleys,
I will ask the hills of the Bison:
"Where is the young man, my husband?"
I will say,
"He whom I no longer serve food"
I will say,
"He whom I no longer give to drink"
I will say,
"And my lovely maids"
I will say,
"And my lovely young men?"

"The Bison has taken thy husband away,
up into the mountains!"

"The Bison has taken thy young man away,
up into the mountains!"

"Bison of the mountains, with the mottled eyes!
Bison of the mountains, with the crushing teeth!
Bison!—He sleeps sweetly, he sleeps sweetly,
He whom I no longer serve food sleeps sweetly,
He whom I no longer give to drink sleeps sweetly,
My lovely maids sleep sweetly,
My lovely young men sleep sweetly!"

"My young man who perished from me
(at the hands of) your men,
My young Ababa who perished from me
(at the hands of) your men,
Will never more calm me (with) his loving glance
Will never more unfasten his lovely bright clasp
(at night)
On his couch you made the jackals lie down,
In my husband's fold you made the raven dwell,
His reed pipe—the wind plays it,
My husband's songs—the north wind sings them."

Sumerian, c. 1700 BC, translated by Thorkild Jacobsen From *Most Ancient Verse*, selected and translated by Thorkild Jacobsen & John A. Wilson, published by The Oriental Institute of the University of Chicago (U. of Chicago Press)
Reprinted by permission of Professor Jacobsen and The Oriental Institute, whose kind cooperation is gratefully acknowledged

Morton Subotnick was born April 14, 1933, in Los Angeles, California. He earned his undergraduate degree in English Literature from the University of Denver and his Master of Arts in Composition from Mills College, where he studied with Leon Kirchner and Darius Milhaud. While in California, Subotnick co-founded the Mills College Performing Group and the San Francisco Tape Music Center. At this same time he held posts as Assistant Professor of Music at Mills College and Musical Director of Ann Halprin's Dancers' Workshop Company.

Since 1960, Morton Subotnick has been working with tape, and his present involvement with mixed media includes the theatrical. He was Musical Director of the Repertory Theater at New York's Lincoln Center during its first season, and since the Fall of 1966 has been involved with the Intermedia Program at the School of Arts at New York University. (The purpose of this program is to bring together artists who specialize in various media—film, theater, tape, etc.). Subotnick is also Director of Electronic Music at the Electric Circus.

Prominent among his electronic-music works is *Silver Apples of the Moon*, composed in 1967 for Nonesuch Records on a commission from Nonesuch directed specifically to the LP record medium—the first in Nonesuch's continuing commission series. Both *Silver Apples* and *The Wild Bull* (also a Nonesuch commission) were composed on the modular electronic music system originally built for Morton Subotnick by Donald Buchla at the San Francisco Tape Music Center.

The following are excerpts from press reactions to *Silver Apples of the Moon* on Nonesuch.

". . . the piece is a beauty . . . Subotnick here transcends all the clichés." *High Fidelity*

". . . one of the finest electronic pieces in existence . . . the release is out of this world." *San Francisco Examiner & Chronicle*

". . . merits the attention and interest of everyone interested in the music of our time." *Hi Fi/Stereo Review*

". . . fascinating new full-length work . . . decidedly an important . . . statement by a promising young composer." *American Record Guide*

THIS STEREOPHONIC RECORD IS PLAYABLE ON ANY MODERN MONO PHONOGRAPH EQUIPPED WITH A LIGHTWEIGHT TONE ARM & DIAMOND STYLUS

coordinator TERESA STERNE cover art BOB PEPPER cover design ELAINE GONGORA art director WILLIAM S. HARVEY

NONESUCH RECORDS, 15 Columbus Circle, New York, New York 10023

PRINTED IN U.S.A.



PIANO MUSIC OF BERG SCHOENBERG AND WEBERN

BEVERIDGE WEBSTER, PIANO



HCR-5285
DOVER

ALBAN BERG

SONATA FOR PIANO, OP. 1



ARNOLD SCHOENBERG

THREE PIECES FOR PIANO, OP. 11

SIX LITTLE PIECES FOR PIANO, OP. 19

FIVE PIECES FOR PIANO, OP. 23

ANTON WEBERN

VARIATIONS FOR PIANO, OP. 27

PIANO MUSIC OF BERG, SCHOENBERG AND WEBERN

ALBAN BERG
SONATA FOR PIANO, OP. 1

ARNOLD SCHOENBERG
THREE PIECES FOR PIANO, OP. 11
SIX LITTLE PIECES FOR PIANO, OP. 19
FIVE PIECES FOR PIANO, OP. 23

ANTON WEBERN
VARIATIONS FOR PIANO, OP. 27

BEVERIDGE WEBSTER, Piano

A DETAILED MUSICAL ANALYSIS IS ENCLOSED

BERG: SONATA FOR PIANO, OP. 1

The Berg *Sonata for Piano*, Op. 1, is *fin-de-siècle* music—an extraordinary sound counterpart to the *art nouveau* fantasies of Gustav Klimt (or of Klimt's astonishing successor in Vienna, Egon Schiele). There is a kind of curling sensuousness to Berg's line and a kind of patterned symmetrical ambiguity to the harmonic color that dates the work quite clearly to the turn of the century. It was in fact written in 1904 just at the end of Berg's formal studies with Schoenberg.

In spite of the opus number, this is by no means Berg's earliest mature work; there are many early songs. But it is the first mature large-scale work of Berg, and the *lied* esthetic and post-Tristanism are pushed to the limit of their expressive capacity in one long, abstract, and intense movement. The opening—a flowing line with repeated notes carefully articulated in an arrangement that is almost like sentence structure—is a vocal phrase and the piano writing itself suggests, initially at least, a smooth-flowing chromatic *lied* accompaniment. The Tristanesque harmony is here carried—with the aid of Debussy-like whole-tone groupings and related augmented triads—to its furthest extension. Harmonics are still linked through voice leading and through the implications of tonal resolutions. But these resolutions are long delayed; for great lengths of the piece, the harmonic resolution is in doubt. Indeed the real structure of the piece derives from the extreme prolongation of expected resolution until finally, when resolution seems no longer possible, the long span of harmonic tension is finally released and the harmony slips back into the B minor point of departure.

SCHOENBERG: THREE PIECES FOR PIANO, OP. 11

From the intense, chromatic world of *Verklärte Nacht*, Schoenberg worked his way steadily—through longer and longer harmonic-chromatic prolongations—to the point where harmonic resolution (or the expectation of resolution) was no longer a controlling factor. It is apparently in the first piece of Op. 11, dated February 19, 1909, that a musical conception organized completely without reference to tonal controls was achieved for the first time.

What is astonishing about this first nontonal essay is the complete assurance and naturalness with which a very complex and highly worked-out new expression is put together; there is no false step. The whole piece grows out of its opening phrase, a *leitmotiv* which is also almost vocal in character. The presence of this falling motive and the general arrangement of the piece as an A-B-A is clear enough, even to the casual listener. What is less obvious (although, on another level, equally telling) is the way the elements of theme, principally the falling minor third and the half-step below that follows, direct and inform the melodic *and* harmonic sound of the piece.

The second piece, finished only a few days after the first, is still clearer (and more tonally reminiscent) in its expressive shape: a rocking F-D-F bass figure, a simple right-hand phrase in a low register alternating with one in a higher register, the whole dissolving in a series of held chords; a second beginning, this time turning into a development; then a new idea—chords in the left hand, a syncopating single-note line in the right; a climax, a return of the new idea essentially in unchanged form but alternating now with the first material of which it turns out to be only an aspect.

The third piece, composed the following summer, is the only fast bravura, essentially pianistic movement of the three. The pianist must take great hunks of the keyboard; indeed the piece is not so much constructed in phrases and themes as in sonorities and configurations—one associates patterns, textures and big harmonic sounds rather than themes in the old sense. It is in this third piece that Schoenberg begins to move toward an inclusive, nonthematic "atonality."

SCHOENBERG: SIX LITTLE PIECES FOR PIANO, OP. 19

Op. 11 still preserves—indeed emphasizes—the techniques of thematic construction. Op. 19, written two years later, dispenses even with the thematic gestures; "a-tonality" here also means "a-thematicism." The first five of these miniatures seem to have been written on a single day, February 19, 1911; the last was added in June. Only the first piece has a certain scope and an ongoing developmental quality in its suggestion of vocal phrase structure and four-part harmonic texture. Yet, in spite of appearances, there is no thematic development at all; as in the similar case of *Erwartung* (the piece is like a fragment from some unknown music drama), there is phrase structure without themes; only the controlling presence of certain intervals integrates the free, intense melodic and harmonic structures. With the second piece we see—hear—the reduction to the simplest, most essential kind of idea. Here a single fixed interval, a major third, G-B, remains a constant throughout; from it, brief series of melodic and harmonic thirds fall away; under it and, finally, over it, single harmonic structures, also built in thirds, impose themselves. The third piece has the unusual feature of a counterpoint of dynamics and textures; the right hand begins with weighty, *forte* harmonic-melodic structures while the left hand plays octaves in *pianissimo*. These unbalanced bars are answered—in complete asymmetry—by a soft melodic phrase in close harmony (curiously reminiscent of the opening phrase of the first piece) and, after a pause, a second phrase punctuated by three short tiny harmonics. The fourth piece is essentially a single line conception in which harmonics appear—as at the end of the third piece—as punctuation. The line itself hops (double-dotted eighths and thirty-seconds), skips (articulated sixteenths), flows (longer phrase) and, after a pause, jumps (*martellato* thirty-seconds and final *fortissimo* accents). No. 5 has a characteristic rhythmic flow—a recognizable 3/8 with a quarter plus an eighth or two sixteenths on the final beat. The harmonic interior is smooth at first, then more and more highly articulated, ending as a series of highly accented thirds—*forte* fading quickly to *pianissimo*. The final piece is based on static, superimposed harmonic structures largely built in fourths. This texture breaks for a moment (to allow a tiny, delicate melodic phrase and a close, dissonant harmonic texture) and then returns "like a whisper" over two isolated bass notes marked quadruple *piano*.

SCHOENBERG: FIVE PIECES FOR PIANO, OP. 23

The first piece is a network of cellular relationships—partly thematic—all spun out of the associated intervals of a minor third and a juxtaposed half-step attached inside or outside the third; these intervals—which appear both as line and as vertical harmony—are present everywhere and saturate the piece with a particular pitch "color."

No. 2 is a curiously complex variational movement in which a series of short, characteristic, detached phrases present, expound on and recapitulate material which is now—for the first time—really serial in character: nine different notes in the right hand and the three in the left, of the first phrase. This is at first extended and developed in the traditional way: there is a following *forte* line which constitutes a kind of consequent phrase. From this point on, the material of the first bar is developed in a serial manner: preserving pitch identity but altering rhythm, register and transposition. The original material returns, first at the original levels (but totally altered in its musical shape), and then in a series of overlapping inversions, the ascending character of measure 1 mirrored by a series of descents before a final brief restoration of the original forms. The third piece uses a five-note motive which functions mostly as a theme in the old sense but partly as a brief row or set; in the final measures it is functioning as a set or row in the strict sense. No. 4 hovers between serial reference points and the complex freedom of the earlier "expressionist" music. This is, from a certain point of view, the most complex of the five; yet, along with the fifth movement, it is the easiest to hear due, no doubt, to its rather simple and graceful rhythmic organization. The last movement, the famous *Walzer*, is easily the simplest of the five. It is based entirely on a full twelve-tone row, presented melodically and used both as melodic and harmonic material.

WEBERN: VARIATIONS FOR PIANO, OP. 27

In Webern's twelve-tone music there is a kind of maximum exploitation of the minimum material, with the material itself being brought right to the fore so that it becomes the surface of the music. The *Variations*, written in 1936, are based on simple rhythmic and textural premises which realize some basic aspect of a simple and symmetrical twelve-tone idea. This symmetrical quality—the musical objects have almost the character of tangible, geometrical objects—is consciously and continually exploited. Thus, the first movement is made up entirely of phrases which immediately reverse their steps and track back to their beginnings; the juncture is always the clearly audible repeated note or phrase. Schoenberg and, especially, Webern conceptualized the row almost as a spatial object which could be inverted, reversed or inverted-reversed without altering its internal structure. Thus Webern sets out with the basic form of his row in the right hand and the backwards form in the left; the two forms criss-cross, exchange hands and move back to their respective departure points. The second movement, a set of quick, isolated, paired notes and chords (the first movement is set up in pairs of three; here everything comes in twos and fours), is an intersection of prime and inverted forms arranged to produce the maximum in note repetition between intersecting forms; this scheme of paired repetition is echoed in the larger arrangement of the movement as a two-part (binary) form, each symmetrical half of which is repeated. The third movement sets out single-note structures in which forms of the row are presented with the utmost clarity and distinction of register and dynamics. Eventually these single and isolated pitches are put against two and, eventually, three-note chords each built on striking elements from the row (mainly major sevenths). The basic motion in half- and quarter-notes is relieved by a series of ritards and returns to tempo (which demarcate clear phrases) and by gradual introduction of two-note repeated figures in eighths. After a bar of silence, the texture is again reduced to single isolated notes and attacks of single notes and major sevenths nearly all as *sforzando* attacks in *fortissimo*. There is another pause, a *subito piano*, a quiet tempo and a series of single notes and three-note chords which, in fact, recapitulates the basic material in its minimal and most coherent-repetitive form.

ERIC SALZMAN

• • • • • • • *ORDER OF SELECTIONS* • • • • • • •

SIDE ONE

Band 1: Berg: Sonata for Piano, Op. 1
Band 2: Webern: Variations for Piano, Op. 27
Band 3: Schoenberg: Six Little Pieces for Piano, Op. 19

SIDE TWO

Band 1: Schoenberg: Three Pieces for Piano, Op. 11
Band 2: Schoenberg: Five Pieces for Piano, Op. 23

• • • • • • •



PIANO MUSIC OF BERG, SCHOENBERG AND WEBERN

ALBAN BERG

SONATA FOR PIANO, OP. 1

ARNOLD SCHOENBERG

THREE PIECES FOR PIANO, OP. 11
SIX LITTLE PIECES FOR PIANO, OP. 19
FIVE PIECES FOR PIANO, OP. 23

ANTON WEBERN

VARIATIONS FOR PIANO, OP. 27

BEVERIDGE WEBSTER, Piano

DOVER PUBLICATIONS, INC., NEW YORK

HCR-5285 · HCR-ST-7285

earlier procedures. But these cells are also linked up into longer chains of note orders which preserve their identity, not so much as themes but as linear orders which may appear in many different contexts.

No. 2 is a curiously complex variational movement in which a series of short, characteristic, detached phrases present, expound on and recapitulate material which is now—for the first time—really serial in character: nine different notes in the right hand and the three in the left, of the first phrase. This is at first extended and developed in the traditional way: there is a following *forte* line which constitutes a kind of consequent phrase. From this point on, the material of the first bar is developed in a serial manner: preserving pitch identity but altering rhythm, register and transposition. The original material returns, first at the original levels (but totally altered in its musical shape), and then in a series of overlapping inversions, the ascending character of measure 1 mirrored by a series of descents before a final brief restoration of the original forms. The third piece uses a five-note motive which functions mostly as a theme in the old sense but partly as a brief row or set; in the final measures it is functioning as a set or row in the strict sense. No. 4 hovers between serial reference points and the complex freedom of the earlier "expressionist" music. This is, from a certain point of view, the most complex of the five; yet, along with the fifth movement, it is the easiest to hear due, no doubt, to its rather simple and graceful rhythmic organization. The last movement, the famous *Walzer*, is easily the simplest of the five. It is based entirely on a full twelve-tone row, presented melodically and used both as melodic and harmonic material. This is subject to the usual rhythmic and contrapuntal transformations but always appears over and over in the original pitch sequence.

Op. 23 contains music that is, in many ways, the most complex Schoenberg ever wrote. But, beyond the complexity is an immediacy and a clarity which achieves an almost visionary intensity. One senses immediately, even without the historical data, that it is a crucial moment here being seized and expressed as a work of art.

WEBERN: VARIATIONS FOR PIANO, OP. 27

With the Webern *Variations for Piano* we have come still further down "the path to a new music." Webern was the only composer of the three to work throughout his life with the process of reduction and return to minimal essentials. Schoenberg passed from the small, new "atonal" forms of Op. 19 to the highly complex and newly clarified forms of his consolidating twelve-tone music (the twelve-tone idea was for Schoenberg exactly a way of restoring to music the scope and intellectual dimension it had under classical tonality); Webern continued to reduce and refine his material. Schoenberg expanded his vision through the underlying constructive force of the twelve-tone idea; Webern reduced his vision to the confines of the twelve tones until the vision, the image and the—presumably underlying—twelve-tone idea became all one and the same thing.

In Webern's twelve-tone music there is a kind of maximum exploitation of the minimum material, with the material itself being brought right to the fore so that it becomes the surface of the music. The *Variations*, written in 1936, are based on simple rhythmic and textural premises which realize some basic aspect of a simple and symmetrical twelve-tone idea. This symmetrical quality—the musical objects have almost the character of tangible, geometrical objects—is consciously and continually exploited. Thus, the first movement is made up entirely of phrases which immediately reverse their steps and track back to their beginnings; the juncture is always the clearly audible repeated note or phrase. Schoenberg and, especially, Webern conceptualized the row almost as a spatial object which could be inverted, reversed or inverted-reversed without altering its internal structure. Thus Webern sets out with the basic form of his row in the right hand and the backwards form in the left; the two forms criss-cross, exchange hands and move back to their respective departure points. The second movement, a set of quick, isolated, paired notes and chords (the first movement is set up in pairs of three; here everything comes in twos and fours), is an intersection of prime and inverted forms arranged to produce the maximum in note repetition between intersecting forms; this scheme of paired repetition is echoed in the larger arrangement of the movement as a two-part (binary) form, each symmetrical half of which is repeated. The third movement sets out single-note structures in which forms of the row are presented with the utmost clarity and distinction of register and dynamics. Eventually these single and isolated pitches are put against two and, eventually, three-note chords each built on striking elements from the row (mainly major sevenths). The basic motion in half- and quarter-notes is relieved by a series of ritards and returns to tempo (which demarcate clear phrases) and by gradual introduction of two-note repeated figures in eighths. After a bar of silence, the texture is again reduced to single isolated notes and attacks of single notes and major sevenths nearly all as *sforzando* attacks in *fortissimo*. There is another pause, a *subito piano*, a quiet tempo and a series of single notes and three-note chords which, in fact, recapitulates the basic material in its minimal and most coherent-repetitive form. "Systematic" and "minimal" are catch words in the advanced art world today, but thirty and forty years ago Webern evolved an intense, aphoristic, late romantic, expressionist-psychological style in a geometry of musical space where ideas and their expression become identical, where the minimum materials are endowed with their maximum meaning and where ideas themselves and their "systemic" form and expression become identical.

ERIC SALZMAN

BEVERIDGE WEBSTER

Beveridge Webster, one of America's most eminent pianists, demonstrates in this new recording the stylistic and technical brilliance which have earned him accolades from virtually every corner of the musical world. For many years, he has been a reigning favorite among European and American concert-goers.

The son of the founder of the Pittsburgh Conservatory of Music, Webster was given his first piano lesson at the age of 5, and it was soon apparent that his was no casual talent. When the family moved to Paris in 1921, the young pianist was given the opportunity to study with Isidor Philipp. A year later, at age 14, he won the first prize in piano at the American Conservatory, Fontainebleau. In 1926 he became the first American to win first prize in piano at the famed Paris Conservatory. Following these achievements came one of the most important experiences of Webster's formative years—an extensive course in the interpretations of the great German masters with Artur Schnabel in Berlin. With this background it is not surprising that Webster is known as one of the foremost performers of the works of Brahms, Beethoven, and Schubert as well as of the moderns.

Since his debut in Paris, Webster's reputation has grown steadily. In addition to the masterpieces of the past, Webster's repertoire embraces a distinctive selection of moderns, especially Ravel—under whose direct supervision Webster studied for six years. His first large-scale appearance in his native United States, as soloist with the New York Philharmonic in 1934, launched an illustrious American career that has included concerts under such major conductors as Koussevitsky, Reiner, Monteux, Paray, Ormandy, and Klemperer.

Although Beveridge Webster's chief renown has come as a recitalist and as a soloist with orchestra, his wide-ranging musical interests have led him to play often in chamber ensembles, and to devote much of his time to teaching. Since 1960 he has taught and performed at the Aspen Musical Festival and School, where he has been chairman of the Board of Administration. He is also a distinguished member of the faculty at the Juilliard School of Music, conducting classes in chamber music and ensemble as well as in piano. Webster was president of the Schnabel Memorial Committee for three years. In 1949, he received the NAACC Annual Award for outstanding contributions to American music, and in 1961 was given an Honorary Degree as Doctor of Music by the University of New Hampshire.

BERG • SCHOENBERG • WEBERN

Unlike most of the composers in the first generation of twentieth-century masters, Arnold Schoenberg and his pupils, Alban Berg and Anton Webern, were not pianists or pianist-composers. Debussy, Ravel, Scriabin, Stravinsky, Bartók, Prokofiev were all (in several senses) pianists and the instrument, which played such a key role in the Franco-Slavic musical culture of the *salon*, continued to occupy a major position in the non-Central-European music of the twentieth century. On the other hand, with the notable exception of Brahms, the piano played a surprisingly secondary role in late nineteenth-century German (or German-Austrian) music. Wagner composed at the piano but wrote little expressly for the instrument; the South German and Austrian post-Wagnerians—Bruckner, Strauss, Mahler—demonstrated virtually no interest in the piano as a solo instrument. Schoenberg was a string player and none of the members of the new "School of Vienna" were strong keyboard performers. Indeed, their detachment from the keyboard (Schoenberg composed in great floods of inspiration away from any instrument) and from the problems and reflex actions of solo keyboard finger management undoubtedly had a great deal to do with the kind of music they wrote—derived from contrapuntal, vocal, theatrical-orchestral sources and evolved in ways independent of the rest of European music. Nevertheless, the piano played a special and crucial role in the work of all three men.

The tonal upheavals created by the music of the modern Viennese have had such far-reaching effects that it is easy to forget that it was a revolution achieved through evolution and that one of the principal sources of this evolution was vocal tradition—the contrapuntal-vocal tradition of the far past, the Wagnerian chromatic counterpoint of the music dramas and, most important, the *lied*, particularly as it developed in post-Wagnerian days. Schoenberg, Berg and Webern were, almost before anything else, *lied* composers and, contrary to the general impression, vocal works make up a major part of their output. It is in conjunction with the voice that the piano first made its mark in chromatic and post-tonal music. In the early songs the piano is used not as mere accompaniment, but as an integral part of the musical fabric, providing clean, firm, well-tempered support for increasingly chromatic lines, making a complex, shifting harmonic and contrapuntal contribution of its own based on increasingly rich and tonally ambiguous chordal structures and a motivic web of lines derived from the Wagnerian *leitmotiv* method. Idiomatic or, at any rate, showy, piano writing is not the point here; indeed, in early Schoenberg and Berg (as in Mahler) the piano is often interchangeable with the orchestra.

It is notable then that, although there is little trace of "pianism" in the conventional sense, the Viennese composers used the piano in distinctive ways at important moments in their creative lives. Above all, it was the piano in its role as a tempered instrument of complete chromatic precision and clarity which was so important. And it was the stylistic tradition of the post-Wagnerian, chromatic, *leitmotiv lied* which provided an important basis for the expressive and formal style of the new music.

The music of the Viennese group—like that of most of their contemporaries—divides up roughly into a three-part development: a first phase showing derivations from late romanticism; the second, a brief but intensive period of experimentation and "expressionist" freedom; the third, the consolidation and synthesis of the twelve-tone idea. All three phases are represented here in a series of pieces, each one of which is, in its way, crucial in the composer's development.

Copyright © 1968 by Hayward Recordings, Inc. All rights reserved under Pan American and International Copyright Conventions.
Library of Congress Catalog Card Numbers: R67-3264-3266 (stereo R67-3267-3269)
Manufactured in the United States of America
Dover Publications, Inc., 180 Varick Street, New York, N.Y. 10014

BERG: SONATA FOR PIANO, OP. 1

The Berg *Sonata for Piano*, Op. 1, is *fin-de-siècle* music—an extraordinary sound counterpart to the *art nouveau* fantasies of Gustav Klimt (or of Klimt's astonishing successor in Vienna, Egon Schiele). There is a kind of curling sensuousness to Berg's line and a kind of patterned symmetrical ambiguity to the harmonic color that dates the work quite clearly to the turn of the century. It was in fact written in 1904 just at the end of Berg's formal studies with Schoenberg.

In spite of the opus number, this is by no means Berg's earliest mature work; there are many early songs. But it is the first mature large-scale work of Berg, and the *lied* esthetic and post-Tristanism are pushed to the limit of their expressive capacity in one long, abstract, and intense movement. The opening—a flowing line with repeated notes carefully articulated in an arrangement that is almost like sentence structure—is a vocal phrase and the piano writing itself suggests, initially at least, a smooth-flowing chromatic *lied* accompaniment. The Tristanesque harmony is here carried—with the aid of Debussy-like whole-tone groupings and related augmented triads—to its furthest extension. Harmonies are still linked through voice leading and through the implications of tonal resolutions. But these resolutions are long delayed; for great lengths of the piece, the harmonic resolution is in doubt. Indeed the real structure of the piece derives from the extreme prolongation of expected resolution until finally, when resolution seems no longer possible, the long span of harmonic tension is finally released and the harmony slips back into the B minor point of departure.

This highly ambiguous shifting rhythmic and harmonic structure actually tends to obscure rather than illuminate what is in fact a simple and rather classical one-movement sonata. There are several major tempo changes and many in-between inflections; everything here is in flux. The first theme itself has a kind of rising-falling ebb-and-flow quality which is only slightly contradicted by a second idea marked "Faster" and characterized by greater rhythmic definition. There is a clearly marked second subject—the tempo is "slower than Tempo I"—with a little falling dotted figure and a descending sixteenth-note ripple, all highly chromatic and subject to motivic variation. Finally there is a quiet, rising codetta idea marked "much slower (*quasi adagio*)," a double bar—end of exposition—and a good-sized development spun out of the first material. After a tremendous climax a bit of the second subject appears followed by a recap—virtually a second development with its own point of climax just before the *quasi adagio* settles back into B minor.

SCHOENBERG: THREE PIECES FOR PIANO, OP. 11

Classical tonality—like the baroque society that produced it—is hierarchical: a system of relationships and functions in which each tone and each harmonic structure has a role to play. This quality of function results in a highly directional, highly focused music which moves through cycles of statement, expectation, elision, dissonance, consonance, false and true resolution. Chromaticism was, at first, a reinforcing element, a motion toward secondary goals which only ultimately reinforced the primary ones; one moved away in order to come back. But, already in Wagner and clearly in early Schoenberg and Berg, expressive chromatic detail has expanded to the point where it no longer supports a clear long-range motion but abrogates prime importance to itself. From the intense, chromatic post-Tristan world of *Verklärte Nacht*, Schoenberg worked his way steadily—through longer and longer harmonic-chromatic prolongations—to the point where harmonic resolution (or the expectation of resolution) was no longer a controlling factor. It is apparently in the first piece of Op. 11, dated February 19, 1909, that a musical conception organized completely without reference to tonal controls was achieved for the first time.

What is astonishing about this first nontonal essay is the complete assurance and naturalness with which a very complex and highly worked-out new expression is put together; there is no false step. The whole piece grows out of its opening phrase, a *leitmotiv* which is also almost vocal in character. The presence of this falling motive and the general arrangement of the piece as an A-B-A is clear enough, even to the casual listener. What is less obvious (although, on another level, equally telling) is the way the elements of theme, principally the falling minor third and the half-step below that follows, direct and inform the melodic *and* harmonic sound of the piece; along with the augmented triad and one other related harmonic structure, they form a web of sound which ties together the highly expressive and apparently free linear and vertical elements. A series of ideas appear, are developed, and then recapitulated (basically in reverse order); on another level, the form is that of a motion away from melodic motives toward a more complex pianistic texture and then back, or toward intensification and a high degree of activity and then back toward simplicity and a static state.

The second piece, finished only a few days after the first, is still clearer (and more tonally reminiscent) in its expressive shape: a rocking F-D-F bass figure, a simple right-hand phrase in a low register alternating with one in a higher register, the whole dissolving in a series of held chords; a second beginning, this time turning into a development; then a new idea—chords in the left hand, a syncopating single-note line in the right; a climax, a return of the new idea essentially in unchanged form but alternating now with the first material of which it turns out to be only an aspect. It was this movement which, interestingly enough, Busoni arranged in a "concert interpretation"—as if it were a Schubert song or a Bach choral prelude.

The third piece, composed the following summer, is the only fast bravura, essentially pianistic movement of the three. The pianist must take great hunks of the keyboard; indeed the piece is not so much constructed in phrases and themes as in sonorities and configurations—one associates patterns, textures and big harmonic sounds rather than themes in the old sense. It is in this third piece that Schoenberg begins to move toward an inclusive, nonthematic "atonality."

The relevance of the term "atonal" to this music is still a subject of some debate. Schoenberg himself objected to the word and for a long time it was out of fashion except as disparagement. Nowadays, it seems to have come back into respectable use as a historical term for the post-tonal "expressionist" period of Schoenberg, Berg and Webern before they turned to twelve-tone music in the twenties.

It is characteristic of this period that many composers turned toward the use of small forms. This was partly a reaction against the over-blown machinery of late romantic rhetoric. But the new miniature esthetic had a deeper meaning than mere fashion or contrariness. In destroying—or evolving out of existence—the old tonal organization, Schoenberg also created a new, free vocabulary based on the total chromatic and independent of any of the old necessities of motion and resolution. Every note, every line, every harmony had to have its own independent character and validity quite isolated from every other possibility; the act of composition became, in a deep sense, an act of ordering and the interrelating of isolated sounds and events *became* identical with the act of composition; the piece became the sum total of these imposed interrelationships; each piece had to assert and work out the consequences of its own premises. Under these circumstances, it was natural that Schoenberg, Berg and Webern (and Stravinsky and Bartók among others) turned to the isolated event as the basis for the reconstruction of a new kind of musical experience, built up at first (and, in the case of Webern, throughout his creative life) on the smallest units.

SCHOENBERG: SIX LITTLE PIECES FOR PIANO, OP. 19

Op. 11 still preserves—indeed emphasizes—the techniques of thematic construction. Op. 19, written two years later, dispenses even with the thematic gestures; "a-tonality" here also means "a-thematicism." The first five of these miniatures seem to have been written on a single day, February 19, 1911; the last was added in June. Only the first piece has a certain scope and an ongoing developmental quality in its suggestion of vocal phrase structure and four-part harmonic texture. Yet, in spite of appearances, there is no thematic development at all; as in the similar case of *Erwartung* (the piece is like a fragment from some unknown music drama), there is phrase structure without themes; only the controlling presence of certain intervals integrates the free, intense melodic and harmonic structures. With the second piece we see—hear—the reduction to the simplest, most essential kind of idea. Here a single fixed interval, a major third, G-B, remains a constant throughout; from it, brief series of melodic and harmonic thirds fall away; under it and, finally, over it, single harmonic structures, also built in thirds, impose themselves. The third piece has the unusual feature of a counterpoint of dynamics and textures; the right hand begins with weighty, *forte* harmonic-melodic structures while the left hand plays octaves in *pianissimo*. These unbalanced bars are answered—in complete asymmetry—by a soft melodic phrase in close harmony (curiously reminiscent of the opening phrase of the first piece) and, after a pause, a second phrase punctuated by three short tiny harmonies. The fourth piece is essentially a single line conception in which harmonies appear—as at the end of the third piece—as punctuation. The line itself hops (double-dotted eighths and thirty-seconds), skips (articulated sixteenths), flows (longer phrase) and, after a pause, jumps (*martellato* thirty-seconds and final *fortissimo* accents). No. 5 has a characteristic rhythmic flow—a recognizable 3/8 with a quarter plus an eighth or two sixteenths on the final beat. The harmonic interior is smooth at first, then more and more highly articulated, ending as a series of highly accented thirds—*forte* fading quickly to *pianissimo*. The final piece is based on static, superimposed harmonic structures largely built in fourths. This texture breaks for a moment (to allow a tiny, delicate melodic phrase and a close, dissonant harmonic texture) and then returns "like a whisper" over two isolated bass notes marked quadruple *piano*.

SCHOENBERG: FIVE PIECES FOR PIANO, OP. 23

The evolution away from tonal organization and the assimilation of the complete chromatic vocabulary occupied Schoenberg up until the First World War. In the next period of his life, he was to work with the consolidation and synthesis of the new material and it is this consolidation or synthesis which constitutes the subject matter of the so-called twelve-tone method. The germ of the twelve-tone idea can be found in the early works and in "Jacob's Ladder," the large unfinished oratorio on which Schoenberg worked between 1915 and 1917; it shows a striking evolution toward a systematic use of the chromatic material. But the first consistently twelve-tone music was not written until 1921 and did not appear in the context of completed works until 1923. Interestingly enough, his earliest twelve-tone music was written for the clear and precise expression of the well-tempered piano; the fourth movement of the *Five Pieces for Piano*, Op. 23, is usually said to have the honor although there is evidence that points to the Prelude of the *Suite for Piano*, Op. 25. Op. 23 was begun during the summer of 1920, but the last two pieces seem to have been completed only in February and March of 1923.

The twelve-tone idea actually consists of the juxtaposition of two separable and reasonably distinct notions, which can be found independently (and occasionally in juxtaposition) in Schoenberg's earlier work. One is the relatively simple aural notion of maximum chromatic density; that is, a continual revolution of the total chromatic freely used in various registers. The other is an idea of order: the replacement of the old tonal hierarchies with specific orderings, each piece generating and realizing its own unique order principle. The five pieces of Op. 23 actually show the independent evolution of these ideas. There is conscious consolidation and classicizing here (although not as much as in Op. 25). There are clear evolutions of thematic-contrapuntal development, big background linear structure and closed forms.

The first piece is a network of cellular relationships—partly thematic—all spun out of the associated intervals of a minor third and a juxtaposed half-step attached inside or outside the third; these intervals—which appear both as line and as vertical harmony—are present everywhere and saturate the piece with a particular pitch "color." These techniques are clearly only an extension of

TAYLOR-MADE MOOG LARRY TAYLOR



GOODWILL -01- $1

There is no other musical instrument quite like a Moog Synthesizer. It's a kind of space-age musical computer capable of producing an almost infinite variety of sounds.

Larry Taylor has combined his considerable musical talent with his considerable technical know-how to come up with a most unusual Moog album. By hand-picking a group of the best-remembered songs of the golden big band era, Larry has produced a startling re-creation of the music of those bright days when girls wore corsages and evening gowns. And he has added just enough sounds of the '70's to bridge the generation gap.

The amazing thing is that Larry has put it all together using just drums and the incredibly versatile Moog Synthesizer.

And the sounds you hear in this fantastic album were all conceived, arranged, performed and engineered by Larry Taylor alone, with the help of one percussionist.

You're in for an electronic listening experience like nothing else on record. In fact you would swear that the great bands of those wonderful times have been magically transported to today.

Just listen. And then listen again.

You won't believe your ears.

Side One

1. **IN A SENTIMENTAL MOOD**
   (Ellington-Mills-Kurtz) American Academy of Music — ASCAP 2:58
2. **SWEET AND LOVELY**
   (Arnheim-Tobias-Lemare) Robbins Music Corp. — ASCAP 3:38
3. **I COVER THE WATERFRONT**
   (Green-Hayman) Warner Bros. Music — ASCAP 3:38
4. **MOONLIGHT SERENADE**
   (Miller-Parrish) Robbins Music Corp. — ASCAP 3:50
5. **OUR LOVE IS HERE TO STAY**
   (Gershwin) Chappell & Co., Inc. — ASCAP 3:28

Side Two

1. **IN MY SOLITUDE**
   (Ellington-DeLange) American Academy of Music — ASCAP 4:09
2. **EASY TO LOVE**
   (Porter) Chappell & Co., Inc. — ASCAP 3:53
3. **CARELESS**
   (Quadling-Howard-Jurgens) Bourne Co. — ASCAP 2:52
4. **JUST A GIGOLO**
   (Erammer-Caesar-Casucci) DeSylva, Brown & Henderson — ASCAP 3:28
5. **SYNAMOOG**
   (Taylor) Telco Music Pub. Co. — ASCAP 3:14

Playable On Stereo and Most Mono Phonographs



VAPOURSPACE

"Gravitational Arch of 10"

The debut, mind expanding, 35 minute, electronic epic from America's most promising experimental dance artist.

"Probably what you'll hear when you reach the gates of heaven"

– *Streetsounds*

PR12 004-1



FULL FREQUENCY RANGE RECORDINGS

ffrr TRADE MARK

39p

music that moves you


ELOE OMOE
45

aug
999

may
999

nov
999

charlestown

southie
nov
999

olneyville
sep
001



sam rowell - bass

tim leanse - drums

INFRASOUND
po box 382163
cambridge,ma
02238

7HZ002


PHILIP GLASS

PHILIP GLASS

GLASSWORKS

Composed and arranged by PHILIP GLASS
Produced by Kurt Munkacsi/Philip Glass
Conductor: MICHAEL RIESMAN
Michael Riesman: piano, electric organ, bass synthesizer
Jack Kripl: piccolo, soprano sax, clarinet, bass clarinet
Philip Glass: electric organ
Jon Gibson: soprano sax "Floe," "Rubric"
Richard Peck: tenor sax
Sharon Moe: French horn
Larry Wechsler: French horn
Violas: Linda Moss, Lois Martin, Julian Barber, Al Brown, Maureen Gallagher

Side 1

OPENING
FLOE
ISLANDS

Side 2

RUBRIC
FACADES
CLOSING

All selections are ASCAP

Cellos: Seymour Barab, John Abramowitz, Fred Zlotkin
Engineers: Kurt Munkacsi, Michael Riesman
Cover design: Henrietta Condak/Cover photo: John Paul Endress
A&R Coordinator: Richard Einhorn
Recorded at: Green Street Recording, Inc., New York, New York
JVC Digital equipment supplied by: Digital by Dickinson, Bloomfield, New Jersey/All Music published by: Dunvagen Music (ASCAP)

Thanks to: The Seattle Art Museum
Godfrey Reggio

© 1982 CBS Inc./℗ 1982 CBS Inc./Manufactured by CBS Records/CBS Inc./ 51 West 52 Street, New York, N.Y./"CBS" is a trademark of CBS Inc./ Warning: All rights reserved. Unauthorized duplication is a violation of applicable laws.

0 7464-37265-1

Music from CLOSE ENCOUNTERS of the Third Kind



PICKWICK
SPC-3810
STEREO

NOT AN ORIGINAL SOUNDTRACK

Music from CLOSE ENCOUNTERS of the Third Kind



PICKWICK
SPC 3618
STEREO

SIDE ONE

Main Title And Mountain Visions *(3:40)**
Nocturnal Pursuit *(1:10)**
The Conversation *(2:55)**
The Appearance Of The Visitors *(3:18)**
When You Wish Upon A Star: Interpolated**
Theme From "Close Encounters Of The Third Kind" *(2:50)**

SIDE TWO

The Abduction Of Barry *(4:50)**
Resolution And End Title *(8:46)**
Theme From "Close Encounters Of The Third Kind" *(2:50)**

All selections published by Gold Horizon Music Corp./BMI
**Composed by John Williams*
***Written by Ned Washington & Leigh Harline, Published by Bourne Co./ASCAP*

Produced by Joe Saraceno & Heyward Collins/Arranged by Pat DeVuono/Background Vocals: Bonnie Licelli/Engineer: Michael Lietz
2nd Engineer: Ralph Osborn, III/Recorded and Mixed at Wally Heider Recording, Hollywood, CA 90028
Special Thanks To Kim Espy/Illustration: Clinton Stockwell

©1978, Pickwick International, Inc., Pickwick Records Division, A Product of Pickwick International, Inc., 7500 Excelsior Blvd., Mpls., MN 55426
Distribue au Canada par/Distributed in Canada by Pickwick Records of Canada Ltd., 106-108 McMaster Ave., Ajax, Ontario, Canada L1S-2E7
WARNING: Unauthorized reproduction of this recording is prohibited by federal law and subject to criminal prosecution. Printed in U.S.A.

H-71174

STEREO

nonesuch

SILVER APPLES OF THE MOON

FOR

ELECTRONIC MUSIC SYNTHESIZER

BY

MORTON SUBOTNICK



12/16/07
$ 1.00

SILVER APPLES OF THE MOON

FOR ELECTRONIC MUSIC SYNTHESIZER

a Nonesuch Records commission composed specifically for the LP record

BY MORTON SUBOTNICK

This album of electronic music represents a signal event in the related history of music and the phonograph: for the first time, an original, full-scale composition has been created expressly for the record medium.

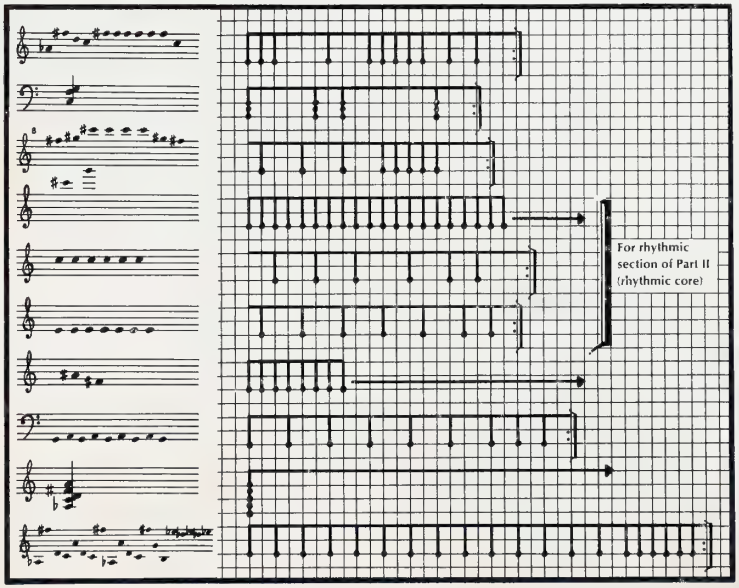
Side One PART I (16:30)
Side Two PART II (15:00)

The title *Silver Apples of the Moon*, a line from a poem by Yeats, was chosen because it aptly reflects the unifying idea of the composition, heard in its pure form at the end of Part II.

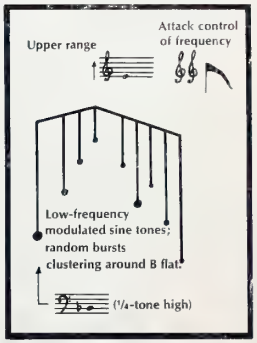
The work is entirely electronic and was composed and realized at my studio in the School of the Arts at New York University. The piece, which was composed especially for this Nonesuch release, is in two major sections that correspond to the two sides of the record. The idea of writing a work especially for a recording presents the composer with a rather special frame of reference . . . it is not the reproduction of a work originally intended for the concert hall . . . rather it is intended to be experienced by individuals or small groups of people listening in intimate surroundings . . . a kind of chamber music 20th-century style.

The modular electronic music system (which is the core of my NYU studio) was built by Donald Buchla for Ramon Sender and myself at the San Francisco Tape Music Center. The three of us worked together for more than a year to develop an electronic music "machine" that would satisfy our needs as composers. The system generates sound and time configurations, which are predetermined by the composer through a series of "patches" consisting of interconnecting various voltage-control devices. It is possible to produce a specific predetermined sound event . . . and it is also possible to produce sound events that are predetermined only in generalities . . . this means that one can "tell" the machine what kind of event you want without deciding on the specific details of the event . . . and listen . . . and then make final decisions as to the details of the musical gesture. This gives the flexibility to score sections of the piece in the traditional sense . . . and to mold other sections (from graphic and verbal notes) like a piece of sculpture. MORTON SUBOTNICK

Some notes on Silver Apples of the Moon: "A single silver child-angel in a glittering garden of silver star-fruit" (End of Part II)



For slow section of Part I:





Morton Subotnick was born in 1933 in Los Angeles, California. He earned his undergraduate degree in English literature from the University of Denver and his Master of Arts in composition from Mills College, where he studied with Leon Kirchner and Darius Milhaud. A professional clarinetist, he was a member of the Denver and San Francisco Symphonies and has given chamber music and solo performances.

While in California, Subotnick co-founded the Mills College Performing Group (a chamber ensemble), and the San Francisco Tape Center. Through the efforts of the composer, the Center was awarded a $200,000 grant from the Rockefeller Foundation, and subsequently the Tape Music Center and the Mills Performing Group were combined. At this time Subotnick also held a post as Assistant Professor of Music at Mills College. He then became Musical Director of the Repertory Theater at Lincoln Center and since Fall, 1966, has been involved with the Intermedia Program at the School of Arts at New York University. The purpose of this program is to bring together artists who specialize in various media—film, theater, tape, etc.

Subotnick has been working with tape since 1960; his present involvement with mixed media employs the theatrical. The following are excerpts from reviews of a recent work, "Play!"—illustrative of the technique Subotnick has evolved.

The dimensions of Morton Subotnick's Play No. 4 embrace not only music, but also theater and cinema and game-playing and light-shows and assorted ritualistic phenomena suggestive of contemporary society and its institutions. The work combines all these factors into an essentially new total-arts form, and the experience it creates is similar to that of happenings, although it has more point and structure—even though it is based on chance and indeterminacy . . .

And beneath, underneath and through all these sights and sounds is the scream and whine and blurp and krontch of some of the most affecting electronic music I've ever heard.

The Seattle Times

A total concept in music that integrates theatrical media and destroys audience inertia . .

Seattle Post-Intelligencer

cover art ANTHONY MARTIN
cover design WILLIAM S. HARVEY
coordinator TERESA STERNI

NONESUCH RECORDS, 15 Columbus Circle, New York, New York 10023

S A R M A D

Yearning & Harmony

71009
ANGRY MOM
$10.00

TRI ATMA WITH KLAUS NETZLE



Side 1 20:28

Natural Loving 5:07
Microcosmos 6:56
The Grotto 3:42
O Moena 5:23

Side 2 17:52

Tale of the Seashells 4:48
The Fairy Mountain 4:57
Esotera 5:05
Ruby Roy 3:42



This album emerged from one of those delightfully unpredictable cultural intersections of our times. German guitarist Jens Fischer and Indian drummer Asim Saha meet in Germany in 1976. They study music with a respected Indian tabla master and form a group—Tri Atma—and make several promising albums. So far so good, but perhaps something is missing?

In 1982 they meet Klaus Netzle, a veteran German record and television producer and recording artist. He brings the space age sounds of the Fairlight computer synthesizer to their music. Soon they have produced this happy little classic—a light, exotic contemporary fusion of Indian and electronic popular music.

If you don't smile and move with *Yearning and Harmony*, check your pulse! From "Natural Life" to "Ruby Roy", Tri Atma and Klaus Netzle are a total joy...

Stephen Hill, *Music from the Hearts of Space*

Jens Fischer: guitar, bass, vocals
Asim Saha: tablas, dholok, lead vocals
Klaus Netzle (Gyan Nishabda): Fairlight cmi and Synclavier music computers, vocals
Music and lyrics: Jens Fischer, Asim Saha, Klaus Netzle
Recorded 1982 by Elmulab Studio, Munich, Germany.
Sound engineering: Klaus Netzle and Shane Dempsey.
Produced by Tri Atma, Klaus Netzle and Ulrich Rutzel.
Disc mastered at Fantasy Studios, Berkeley, by George Horn and Stephen Hill.
Matrix and Pressings by Record Technology, Inc., Camarillo, CA.

Graphic Design: Janaia Donaldson, Palo Alto, CA.
Original cover illustration: Gerlinde Taojen.
Revised cover: Gail Blackmarr.
Special thanks to Stephen Hill, Celestial Sound, San Francisco, and Jimmy Pratt, Juicy People, Hamburg, West Germany.

℗ & © 1982 Erdenklang Musikverlag, Hamburg, West Germany. Licensed in cooperation with Juicy People.
© 1983 Juicy People for USA and Canada

All rights reserved. Unauthorized duplication prohibited by law.
Printed in U.S.A

For information on new releases and music catalog listing over 400 titles, write Fortuna Records, Box 1116, Novato, California 94947

An effervescent fusion
of buoyant Eastern rhythms
and electronic popular music.

Danceable, hummable, enjoyable—
probably some of the happiest music
to come from Germany
in several hundred years.

Yearning & Harmony

TRI ATMA WITH KLAUS NETZLE

FORTUNA
RECORDS
FOR-LP016

THE OTHER SIDE
OF THIS JACKET
IS WORTH
ONE HUNDRED DOLLARS
OR MORE



Charlie Dykema

GIVES YOU

"THE LITTLE GUY"

$10.00

GET ALL THE FACTS

by M. C. Hugh

Your friend says, "Jim, I want you to know Mr. Willoughby," and you say you are happy to know him. But does either of you really know the riddle that goes under the name of Willoughby? You probably know where he lives and what he does for a living — and that's about all.

If you would please, persuade, and sell Mr. Willoughby, you must know his interests and hobbies, his wants and needs, his hopes and ambitions, his family and friends. Each hour spent gathering this information in advance is worth weeks blundering in his presence.

It is not enough to know that he has a girl twelve and a boy eight. Where are they in school? Do they have special talents which the protection of a life policy will permit them to develop a few years from now? When you tell Mr. Willoughby, "I understand your son John is quite a whiz with mechanical things," watch Dad's eyes light up. And when you add, "ten years from now John is going to deserve a four year course at the best engineering school in the country," you have started something — something big. The dictionary calls it ACTION.

First and foremost, then, let me urge upon you this simple duty; — get all the facts. With them you stand on solid ground. Without them your footing is most uncertain. When you have them with you — you are safe. Without them — or with them but partially — you are always in danger.

Getting all the facts in advance is one of the finest safeguards a salesman can have, because as he studies them over and over again, the false separates itself from the truth, the trifling from the essential, the strong from the weak, the useless are set aside and true values come to light.

Because it is not always easy to get the facts, most of us are apt to accept the opinions of others instead of exerting ourselves to learn them directly. But facts are stubborn things, and you may as well make up your mind now that if you do not get the facts — the facts will get you.

Now back to my work, thinking of how many fine people there are in the world . . . if we scratch them deep enough.

COPYRIGHT 1964


$3—
BLIND FAITH
BLIND FAITH

ON THE STREET WHERE YOU LIVE

One weekend recently, a group of 20 people, or so, were asked to set out on an adventure . . . to create and record an album of songs to capture the mood and direction of the present moment: an absurd task for a weekend. And such a diverse group . . . a teacher, youth, printers, housewives, a clergyman, secretaries, businessmen.

There the journey began. And in the days that followed, the passion of life emerged: struggle, disenchantment, resolve, victory, fulfillment . . . and suddenly the realization that adventure is possible for any group, anywhere. A youth stated it best, "I didn't want to be here when I first came. But, now, look what we've done. We could do anything!"

The story is really everyman's story. It speaks for itself. So here is the album. Listen to it, sing with it, talk about it, journey with it, and discover the possibility of singing the new earth with twenty people, or so, on the street where you live.

"I have often walked down this street before . . ."

ON THE STREET WHERE YOU LIVE

I LOVE PARIS

IT HAD TO BE YOU

THE LONDONER

"But the pavement's always stayed beneath my feet . . ."

NEVERTHELESS

OLD MAN RIVER

I DON'T KNOW WHY

"All at once am I several stories high . . ."

OLD BLACK MAGIC

CALCUTTA

LONG AGO AND FAR AWAY

SAN FRANCISCO

"Knowing I'm on the street where you live."

ALL THE WAY

CHICAGO

JUST IN TIME



Produced and distributed not for profit / 4750 North Sheridan Road, Chicago, Illinois 60640


AUDIO FIDELITY
AUDIOFIDELITY ENTERPRISES, INC.
THE MAGIC CARPET
MOHAMMED EL BAKKAR
& his Oriental Ensemble
AFSD-5895-A
STEREO
SIDE 1
1. BISAT EL REEH (Magic Carpet) 3:01
2. RAKS EDOUR (The Dance Goes On) 3:45
3. RAKS EL NILE (Dance of the Nile) 2:50
4. ALI BABA 3:00
5. EL GENIE (The Genie) 3:15
6. SIREERIE (Lullaby) 3:26
All Selections Composed by
Bakkar-Frey


AUDIO FIDELITY
AUDIOFIDELITY ENTERPRISES, INC.
THE MAGIC CARPET
MOHAMMED EL BAKKAR
& his Oriental Ensemble
AFSD-5895-D
STEREO
SIDE 2
1. CHA CHA PHARONIC (Cha Cha of the Pharoah) 3:10
2. YA SALEM (How Beautiful) 3:34
3. YA AMAR (Light of the Moon) 3:40
4. HAMDILLAH (Happy Meeting) 3:46
5. IBIR GERAN (The Neighbor's Son) 3:55
6. MA LAYISH (That's Fine) 4:00
All Selections Composed by Bakkar-Frey


Statler
Records
SHUFFLE ALONG WITH LYNDA GACHÉ
by
Lynda Gaché
SLP 1297 A
SIDE A
33 1/3 RPM
1. Swamp Fire
2. More Of The Same
3. Calypso
4. Sing Sing Sing
5. Sarava

Statler Records

SHUFFLE ALONG WITH LYNDA GACHÉ

by

Lynda Gaché

SLP 1297 B
SIDE B



33 1/3 RPM

1. Shuffle Along
2. Honeysuckle Time
3. Top Hat
4. Puttin' On The Ritz
5. Don't Slow Me Down

BUDDAH RECORDS®

ISIS

1. WAITING FOR THE SONRISE 5:22
2. EVERYBODY NEEDS A FOREVER 4:41
   (C.MacDonald)
3. SERVANT SAVIOUR 7:43
4. RUBBER BOY 6:21

BDS 5605
(BDS 5605-A)

SIDE 1



All selections written by C.MacDonald/G.Bianco
and published by Deposit Music/Wooden Weight
(ASCAP) unless otherwise indicated.
Produced by George "Shadow" Morton
Directed by Ron Gitman for
Radam Productions Inc.
℗1974 by Buddah Records, Inc.
All rights Reserved.

Manufactured and Distributed by Buddah Records Inc.

810 Seventh Ave., N.Y. 10019—T.M. Reg. U.S. Pat. Off.

BUDDAH RECORDS®

ISIS

1. APRIL FOOL (J.Fineberg) 5:22
2. BITTER SWEET (C.MacDonald) 4:10
3. DO THE FOOTBALL (S.Bass) 3:00
4. SHE LOVES ME (C.MacDonald/G.Bianco) 4:42
5. COCAINE ELAINE (C.MacDonald) 3:05

BDS 5605
(BDS 5605-B)

SIDE 2



All selections published by Deposit Music/
Wooden Weight (ASCAP)

Produced by George "Shadow" Morton
Directed by Ron Gitman for
Radam Productions Inc.
℗ 1974 by Buddah Records, Inc.
All rights Reserved.

Manufactured and Distributed by Buddah Records Inc.
810 Seventh Ave., N.Y. 10019 – T.M. Reg. U.S. Pat. Off.


Clouds
CL 8804
CI-8804-A
STEREO
33 1/3 rpm
BOBBY CALDWELL
BOBBY CALDWELL
SPECIAL TO ME* (Caldwell-Radcliffe-Shane) 4:00
MY FLAME* (Caldwell) 3:30
LOVE WON'T WAIT (Caldwell) 4:00
CAN'T SAY GOODBYE** (Perry-Caldwell) 5:20
All Songs Published by Sherlyn Publishing Co., Inc. (BMI) & Lindseyanne Music (BMI) with the exception of "Special To Me" published by Sherlyn Pub. Co., Inc./ Lindseyanne Music (BMI)/Kimlyn Music Co. (ASCAP)/ Toter Back Music (ASCAP)
Produced by: Ann Holloway
*Produced by: Marsha Radcliffe
**Produced by: George "Chocolate" Perry
℗ 1978, T.K. Productions, Inc.
© 1978, T.K. Productions, Inc.
Tm Clouds Records


Clouds
CL 8804
CI-8804-B
STEREO
33 1/3 rpm
BOBBY CALDWELL
BOBBY CALDWELL
COME TO ME (Caldwell-Kari) 2:52
WHAT YOU WON'T DO FOR LOVE (Caldwell-Kettner) 4:45
KALIMBA SONG (Caldwell) 2:00
TAKE ME BACK TO THEN (Caldwell) 3:30
DOWN FOR THE THIRD TIME (Caldwell) 3:30
All songs published by Sherlyn Pub. Co., Inc. (BMI)
& Lindseyanne Music (BMI) with the
exception of "Special To Me" published by
Sherlyn Pub. Co., Inc. (BMI)/
Lindseyanne Music (BMI)/Kimlyn Music Co. (ASCAP)/
Toter Back Music (ASCAP)
Produced by: Ann Holloway
*Produced by: Marsha Radcliffe
**Produced by: Geroge "Chocolate" Perry
℗ 1978, T.K. Productions, Inc.
© 1978, T.K. Productions, Inc.
Tm Clouds Records


"STREET SONGS"
RICK JAMES
GB-1002M1
SIDE ONE
All Tunes Published by Jobete Music Co., Inc. & Stone City Music Co. ASCAP
GB-1002M1A
GORDY
1. GIVE IT TO ME BABY 4:07
2. GHETTO LIFE 4:20
3. MAKE LOVE TO ME 4:48
4. MR. POLICEMAN 4:17
Written, Produced and Arranged by
RICK JAMES
Motown Record Corporation
A PRODUCT OF MOTOWN RECORD CORP.


"STREET SONGS"
RICK JAMES
SIDE TWO
GORDY
A PRODUCT OF MOTOWN RECORD CORP.

VERMACK RECORDS
WASHINGTON, D.C.

SIDE A



VM-T-25-A
Time: 8:06

KNOCK HIM OUT SUGAR RAY
(Elliot, Hunter, Lewis, McDonald)

EXPERIENCE UNLIMITED
Published by Herco Music, BMI
Produced by Vernon McDonald
For Experience Unlimited Producions
© 1980 Vermack Records

VERMACK RECORDS
WASHINGTON, D.C.



SIDE B

VM-T-25-B
Time: 6:30

E.U. FREEZE
(Experience Unlimited)
EXPERIENCE UNLIMITED

Published by Herco Music, BMI
Produced by Vernon McDonald
For Experience Unlimited Producions
© 1980 Vermack Records


headhunters
SIDE A
"GOD MADE ME FUNKY"
stereo
33⅓
rpm
ALPHA OMEGA
RECORDINGS
AO-9515


third guitar
SIDE B
"BABY DON'T CRY"
stereo
33⅓
rpm
ALPHA OMEGA
RECORDINGS
AO-9515

THE COFFEE SONG 3:14
(Hilliard/Miles)

Published by: Cromwell Music, Inc. (ASCAP)

PRODUCED BY: GERRY BRON
Assisted by: Teddy Osei

OSIBISA

STEREO
IS-1002-A
℗1976 Island Records, Inc.



KEEP ON TRYING 5:11
(Osei/Tontoh/Amarfio/Gyan)

Published by: Warner Bros. Music (ASCAP)

PRODUCED BY GERRY BRON
Assisted by Teddy Osei

OSIBISA

STEREO
IS-1002-B
℗1976 Island Records, Inc.




STATLER
Records
DANCE EXPLOSION
by FRANK HATCHETT
SIDE ONE
SLP 1236
1. SWAHILI BOOGIE
2. IT'S THE JOINT
3. PETER GUNN
4. ENTRO
5. WESTCHESTER LADY
6. MIDNIGHT SOUL PATROL
Printed In U.S.A.


STATLER
Records
DANCE EXPLOSION
by FRANK HATCHETT
SIDE TWO
SLP 1236
1. SUPER DISCO
2. JAWS
3. PERCUSSION #1
4. CAR WASH
5. SUMMERTIME
6. 3001
Printed In U.S.A.


COLUMBIA
ADVANCE PROMOTION
NOT FOR SALE
MINGO LEWIS
FLIGHT NEVER ENDING
PC 34260
STEREO
SIDE 1
AL 34260
©1976 CBS Inc.
1. ABA CUA 1:36
-J. M. Lewis-
2. FRANKINCENSE 7:02
-J. M. Lewis-
3. HEARTSONG 8:20
-M. Kapitan-
4. THE WIZARD 7:35
-J. M. Lewis-
"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA
ADVANCE PROMOTION
NOT FOR SALE
MINGO LEWIS
FLIGHT NEVER ENDING
PC 34260
STEREO
SIDE 2
BL 34260
℗1976 CBS Inc.
1. VISIONS OF ANOTHER TIME 6:30
-J. M. Lewis-C. J. Lewis-
2. TRAPEZOID 4:46
-J. M. Lewis-
3. 'MAGINARY MONSTERS 1:02
-J. M. Lewis-
4. FLIGHT NEVER ENDING 8:30
-J. M. Lewis-
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

DIRECT DISC: MAY 6, 1981

GLEN VELEZ

Bodhran — Irish frame drum
22″ diameter, no jingles, goat skin head.
Doira — Uzbek tambourine
16″ diameter, metal rings on inside of frame, goatskin head.
Kanjira — South Indian tambourine
8″ diameter, lizard skin head.
Pandeiro — Brazil tambourine
left hand modifies pitch in coordination with right hand strokes.
16″ Bell. jewsharp.

CHARLIE MORROW

Ek Tara — India east coast.
17″ one string to 4½″ skin head.
C trumpet, Mexican ocarinas, ship bell, cow bell, police whistle, jewsharp, chanting voice, megaphone and feet.

SPONTANEOUS MUSIC

Dancing and playing
each musician moving between 2 microphones.

Side 5681A 12:20 Side 5681B 10:20

Recorded live at the Record Plant, New York.
Engineer: Jay Messina.
Assistant engineers: Steve Marcantonio, James Ball.
Mastered at The Master Cutting Room by Joe Brescio.
Metal parts and pressing: Europadisk.
Produced by Charlie Morrow

℗ © Other Media (ASCAP)
365 West End Avenue, New York, NY 10024, USA

CHIAROSCURO

WHITE TREES

Mike Santiago Entity

CR-193 A

SIDE ONE

1. FLIGHT OF THE SPARROW - 7:00
2. WILLOWS - 6:57
3. ON THE EDGE - 6:14

All Compositions and Arrangements By
Mike Santiago/Ninobe Music/ASCAP

℗ 1977 Chiaroscuro Records

JAZZ BAND SERIES

CHIAROSCURO

WHITE TREES

Mike Santiago Entity

CR-193 B

SIDE TWO

1. OPHELIA - 6:19
2. RUE VEINE* - 6:23
3. WHITE TREES - 10:22

All Compositions and Arrangements By
Mike Santiago Except * By
Rick Montalbano

All Published by Ninobe Music/ASCAP

℗ 1977 Chiaroscuro Records

JAZZ BAND SERIES


Fantasy
VINCE GUARALDI
"A CHARLIE BROWN CHRISTMAS"
SIDE 1
STEREO
F 8431
(F-2533)
1. O TANNENBAUM 5:03
(arr: Guaraldi) Felfar-BMI
2. WHAT CHILD IS THIS 2:20
(arr: Guaraldi) Felfar-BMI
3. MY LITTLE DRUM 3:15
(Guaraldi) Felfar-BMI
4. LINUS AND LUCY 3:03
(Guaraldi) Felfar-BMI
5. CHRISTMAS TIME IS HERE (Instr.) 6:06
(Guaraldi-Mendelson) Felfar-BMI
FANTASY RECORDS, BERKELEY, CALIFORNIA


Fantasy
VINCE GUARALDI
"A CHARLIE BROWN CHRISTMAS"
SIDE 2
STEREO
F 8431
(F-2534)
1. CHRISTMAS TIME IS HERE (Vocal) 2:44
(Guaraldi-Mendelson) Felfar-BMI
2. SKATING 2:24
(Guaraldi) Felfar-BMI
3. HARK, THE HERALD ANGELS SING (Traditional) 1:55
4. CHRISTMAS IS COMING 3:22
(Guaraldi) Felfar-BMI
5. FOR ELISE (Beethoven) 1:02
6. CHRISTMAS SONG (Torme) 3:15
Edwin H. Morris, Inc. - ASCAP
FANTASY RECORDS, BERKELEY, CALIFORNIA


JAPO
RECORDS
GEMA
ST
33
Side 1
LC 3026
japo records
60 003 ST
FOR ALL IT IS
Phillips/Danielsson/Guy/Jenny-Clarke/Martin
just 8 7:00
whoop 3:50
few too 5:30
la palette 4:00
℗ 1973
ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!


ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!
JAPO
RECORDS
GEMA
ST
33
Side 2
LC 3026
japo records
60 003 ST
FOR ALL IT IS
Phillips/Danielsson/Guy/Jenny-Clarke/Martin
y en a 5:43
dribble 7:13
y. m. 4:47
all composed by Barre Phillips
Made in W.-Germany
℗ 1973



Contemporary Music On Record

P. O. Box 9195

Berkeley, California 94719

THE JERRY HAHN QUINTET

All tunes published
by Tradition Music Co.
BMI

LP #7001
Side A
STEREO

"ARA - BE - IN"

1. ARA-BE-IN (J. Hahn)
2. IN THE BREEZE (J. Hahn)

(CH 7001 A)



Contemporary Music On Record

P. O. Box 9195 Berkeley, California 94719

THE JERRY HAHN QUINTET

All tunes published
by Tradition Music Co.
BMI

LP #7001
Side B
STEREO

"ARA - BE - IN"

1. MY LOVE (N. Jewkes)
2. RAGAHANTAR (J. Hahn)
3. DIPPIN' SNUFF (J. Hahn)

(CH 7001 B)


dbx®
ENCODED DISC
USE ONLY WITH dbx DISC DECODER
dbx RECORDING TECHNOLOGY SHOWCASE SERIES
VOLUME 1
Mark Levinson Presents . . .
Stereo RTS-1
33⅓ RPM
1. Jungle Song (Excerpt) Mark Levinson
2. Social (Excerpt from "A Life") B. Elgart
3. Shitsu-Mon F. Foster
4. Penny Lane Lennon/McCartney
Side 1
℗ 1979 dbx, Inc.
Newton, Mass.


dbx®
ENCODED DISC
USE ONLY WITH dbx DISC DECODER
dbx RECORDING TECHNOLOGY SHOWCASE SERIES
VOLUME 1
Mark Levinson Presents . . .
Stereo RTS-1
33⅓ RPM
1. Partita No.3 in E Major, BWV 1006: Preludio J.S. Bach
2. Sonata No.49 in E Flat Major (1st Movement) J. Haydn
3. Art of the Fugue: Contrapunctus XII J.S. Bach
4. Lord, Let Me Know Mine End Greene
Side 2
℗ 1979 dbx, Inc.
Newton, Mass.


Verve®
Records
BLUES / CARAVAN
BUDDY RICH
1. BLOW'N THE BLUES AWAY—8:33
(Silver)
Ecaroh Publ. Co. - ASCAP
2. BR BLUES—3:07
(Rich)
Buddy Rich Publ. Co.
3. LATE DATE—5:07
(W. Maynard)
Walmay Publ. Co.—BMI
V-8425-A
(VG 130)
MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U. S. A.


Verve®
Records
BLUES / CARAVAN
BUDDY RICH
1. CARAVAN—9:35
(Tizol-Mills-Ellington)
American Academy of Music - ASCAP
2. YOUNG BLOOD—5:54
(Mainieri)
Buddy Rich Publ. Co.
3. I REMEMBER CLIFFORD—5:54
(Golsen)
V-8425-B
(VG 131)
MGM RECORDS — A DIVISION OF METRO-GOLDWYN-MAYER, INC. — Made in U.S.A.

RCA VICTOR



JAZZ SUITE ON THE MASS TEXTS

Paul Horn

LPM 3414
(RPRM-5558)

SIDE 1

1—KYRIE
2—INTERLUDIUM
3—GLORIA
4—CREDO
(Lalo Schifrin)

Arranged and conducted
by Lalo Schifrin

MONO DYNAGROOVE

TMK(S)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

RCA VICTOR



JAZZ SUITE ON THE MASS TEXTS

Paul Horn

LPM 3414
(RPRM-5559)

SIDE 2

1—SANCTUS
2—PRAYER
3—OFFERTORY
4—AGNUS DEI
(Lalo Schifrin)

Arranged and conducted
by Lalo Schifrin

MONO DYNAGROOVE

TM(S) ® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

OH, HOW IT HURTS
BARBARA MASON

ARCTIC

A-LPM-1004

A-LPM-1004 A

j/g

National Dist.
Jamie / Guyden
Dist. Corp

D. J. COPY

NOT FOR SALE

1.	**OH, HOW IT HURTS** B. Mason - B. Broomer	2:49
2.	**POOR GIRL IN TROUBLE** Bishop - Gamble - Mason	3:14
3.	**I NEED LOVE** Bishop - Mason	3:08
4.	**YOU CAN DEPEND ON ME** W. Robinson	2:44
5.	**I DO LOVE YOU** B. Stewart	3:00
6.	**GAME OF LOVE** Bishop - Mason	2:29

ARCTIC RECORD CO., PHILA. PA.

OH, HOW IT HURTS
BARBARA MASON

ARCTIC

A-LPM-1004
A-LPM-1004 B

J/G
National Dist.
Jamie / Guyden
Dist. Corp

D. J. COPY
NOT FOR SALE

1.	YES, I'M READY B. Mason	3:06
2.	IF YOU DON'T B. Mason	3:08
3.	IS IT ME B. Mason	2:54
4.	FOREVER Holland - Gorman - Dozier	2:35
5.	I DON'T WANT TO LOSE YOU B. Mason - B. Broomer	2:40
6.	FOR YOUR LOVE E. Townsend	2:18

ARCTIC RECORD CO., PHILA. PA.


PROIBIDA A REPRODUÇÃO, EXECUÇÃO, RADIOTELEDIFUSÃO E LOCAÇÃO. – FABRICADO POR DISCOS CBS IND. E COM. LTDA. – AV. PREFEITO SÁ LESSA, 621 – RIO DE JANEIRO – RJ – C.G.C. (MF) 43.203.520/0002-95.
CBS "MASTERWORKS" – MARCAS REG. – IND. BRAS. – SCDP – PF – 004/GB – RESERVADOS OS DIREITOS FONOGRÁFICOS E DA OBRA GRAVADA.
DISCOS CBS
PRESENÇA DE
LENY ANDRADE E OS CARIOCAS
LENY ANDRADE
LADO 1
248.007
1-464099
XMB - 583
℗ 1979
Discos CBS I.C.L.
1. I LOVE YOU, YOU LOVE ME! (60908106) 1:57 (Durval Ferreira) / 2. COISAS DISTANTES (60908114) 3:02 (João Donato - João Gilberto - Lysias Enio) 3. VAI DE VEZ (60908122) 2:23 (Roberto Menescal - Lula Freire) / 4. NÓS (60908130) 3:30 (Johnny Alf) 5. HOMENAGEM A JOÃO GILBERTO - DE CONVERSA EM CONVERSA (60908149) (Lucio Alves - Haroldo Barbosa) / TIM TIM POR TIM TIM (60908157) (Portinho - W. Falcão) / EU QUERO UM SAMBA (60908165) 3:13 (Haroldo Barbosa - Janet de Almeida) / 6. HISTORINHA DA BOSSA (60908173) (Eumir Deodato - Atahyde)

PROIBIDA A REPRODUÇÃO, EXECUÇÃO, RADIOTELEDIFUSÃO E LOCAÇÃO. – FABRICADO POR DISCOS CBS IND. E COM. LTDA. – AV. PREFEITO SÁ LESSA, 621 – RIO DE JANEIRO – RJ – C.G.C. (MF) 43.203.520/0002-95.
CBS "MASTERWORKS" – MARCAS REG. – IND. BRAS. – SCDP – PF – 004/GB – RESERVADOS OS DIREITOS FONOGRÁFICOS E DA OBRA GRAVADA.

DISCOS CBS

PRESENÇA DE LENY ANDRADE E OS CARIOCAS

LENY ANDRADE

LADO 2

248.007
1-464099
XMB - 584

℗ 1979
Discos CBS I.C.L.

1. **HOMENAGEM AO MALANDRO** (60908181) 2:53 (Chico Buarque de Hollanda)
2. **CONSIDERANDO** (60908190) 3:23 (Edu Lobo - Capinan) / 3. **MEU CANÁRIO VIZINHO AZUL** (60908203) 3:03 (Toninho Horta)
4. **REGISTRO** (60908211) 2:33 (Durval Ferreira - Marcelo Silva)
5. **SAMBA NASCIMENTO VIDA E MORTE** (60908220) 2:54 (Roberto Menescal - Silvio Cezar)

PROIBIDA A REPRODUÇÃO, EXECUÇÃO, RADIOTELEDIFUSÃO E LOCAÇÃO. – FABRICADO POR DISCOS CBS IND. E COM. LTDA. – AV. PREFEITO SÁ LESSA, 621 – RIO DE JANEIRO – RJ – C.G.C. (MF) 43.203.520/0002-95.
CBS "MASTERWORKS" – MARCAS REG. – IND. BRAS. – SCDP – PF – 004/GB – RESERVADOS OS DIREITOS FONOGRÁFICOS E DA OBRA GRAVADA.

DISCOS CBS

PRESENÇA DE LENY ANDRADE E OS CARIOCAS

OS CARIOCAS

LADO 1

248.008
1-464099
XSB - 2208

1. VALSA DE UMA CIDADE (60290730) 2:51
(Ismael Netto - Antonio Maria)
2. SE ALGUÉM DISSER (63678969) 2:04
(Reynaldo Dias Leme - Ismael Netto)
3. MADRUGADA 3:05 (63678950) 2:43 (Ismael Netto - Antonio Maria - Reynaldo Dias Leme)
4. DISSE O QUE EU QUERIA (63678942) 2:10
(Ismael Netto - Antonio Maria)
5. ME DÁ, ME DÁ (63678934) 2:08
(Claudionor Santos - Ismael Netto)
6. CANÇÃO DA VOLTA (63678926)
4:05 (Ismael Netto - Antonio Maria)

PROIBIDA A REPRODUÇÃO, EXECUÇÃO, RADIOTELEDIFUSÃO E LOCAÇÃO. – FABRICADO POP DISCOS CBS IND. E COM. LTDA. – AV. PREFEITO SÁ LESSA, 621 – RIO DE JANEIRO – RJ – C.G.C. (MF) 43.203.520/0002-95.
CBS "MASTERWORKS" – MARCAS REG. – IND. BRAS. – SCDP – PF – 004/GB – RESERVADOS OS DIREITOS FONOGRÁFICOS E DA OBRA GRAVADA.

DISCOS CBS

PRESENÇA DE
LENY ANDRADE E OS CARIOCAS
OS CARIOCAS

LADO 2

248.008
1-464099
XSB - 2209

1. **CHEGA DE SAUDADE** (60634596) 2:37 (Antonio Carlos Jobim - Vinicius de Moraes) / 2. **MENINA FEIA** (61545805) 2:30 (Oscar Castro Neves - Luvercy Fiorini) 3. **É GOSTOSO BEIJAR** (63678918) 2:16 (Severino Filho - Alberto Paz) / 4. **VEM P'RA BATUCADA** (63678900) 2:48 (Severino Filho - Alberto Paz) 5. **SE TEUS OLHOS DISSESSEM** (63678896) 2:13 (Ismael Netto - Jairo Argileu) 6. **SEU NOME NÃO É MARIA** (63678888) 3:33 (Nestor de Holanda - Ismael Netto)


Capitol
REG. U.S. PAT. OFF.
RECORDS
WILD STEREO DRUMS
STEREO
ST-1553
(ST1-1553)
I
1. TRI-FI DRUMS (Billy May) (BMI-6:37)
(Bill Holman)
2. BANGKOK BEAT
(Pepe Dominguin) (BMI-3:04)
(Bobby Black)
3. BLUE RUMBA
(Pepe Dominguin) (BMI-3:04)
(Bobby Black)
4. DRUMMER BOYS
(The Drum Brigade) (ASCAP-4:15)
(Leo Arnaud)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. • MARCA REG. • U.S. PAT. NO 2,631,859


Capitol
REG U.S. PAT. OFF.
RECORDS
WILD STEREO DRUMS
STEREO
ST-1553
(ST2-1553)
2
1. TING TING TING (Les Baxter) (ASCAP-2:58)
(Les Baxter)
2. UNCLE TOM TOM (Les Baxter) (BMI-5:00)
(Dave Dexter, Jr.)
3. ROCKET RACKET (Dick Harrell)
(BMI-2:51)
(Harrell-Harte-Ralke)
4. BONGO BASH (Pepe Dominguin)
(BMI-2:59) (Bobby Black)
5. DRIVIN' AROUND THE BLOCK
(Dick Harrell)
(Harrell-Harte-Ralke)
PRESSED BY CAPITOL RECORDS, INC. U.S.A.
MARCA REG. • U.S. PAT. NO. 2,631,859

THEY CAN'T TAKE THAT AWAY FROM ME (1937) – 3:11
(George & Ira Gershwin)
SWING, BROTHER, SWING (1937) – 1:43
(Bishop/Williams/Raymond)

BILLIE HOLIDAY
SINGS THE
BLUES

SPC 3335-A



SIDE 1

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

DO NOTHING 'TILL YOU HEAR FROM ME (1944) – 3:26
(Russell/Ellington)
I COVER THE WATERFRONT (1945) – 3:26
(Green/Heyman)
LOVER COME BACK TO ME (1953) – 1:48
(Hammerstein/Romberg)

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.

MY MAN (1955) — 2:55
(Yvain/Pollock/Wilmetz/Charles)
THEM THERE EYES (1955) — 1:49
(Pinkard/Tauber/Tracy)

BILLIE HOLIDAY
SINGS THE
BLUES

SPC 3335-B



SIDE 2

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

LOVER MAN (1955) — 2:35
(Davis/Ramirez/Sherman)
DON'T EXPLAIN (1958) — 2:49
(Holiday/Herzog)

A product of Pickwick International, Inc. Woodbury, N.Y. Printed in U.S.A.


Capitol
REG. U.S. PAT. OFF.
RECORDS
A TOUCH OF TODAY
NANCY WILSON
STEREO
ST-2495
(STI-2495)
1
1. YOU'VE GOT YOUR TROUBLES
(ASCAP-2:26) (Greenaway-Cook)
2. AND I LOVE HIM (BMI-2:20)
(John Lennon-Paul McCartney)
3. UPTIGHT (EVERYTHING'S ALRIGHT)
(BMI-1:57) (Moy-Wonder-Cosby)
4. HAVE A HEART (ASCAP-2:27)
(Gene Di Novi-Johnny Mercer)
5. BEFORE THE RAIN (ASCAP-2:12)
(Raney-Yellin-Racmicheal)
6. THE SHADOW OF YOUR SMILE
(ASCAP-2:00)
(Love Theme from "The Sandpiper")
(Paul Francis Webster-Johnny Mandel)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. MARCA REG. U.S. PAT. NO. 2,631,859


Capitol
RECORDS
A TOUCH OF TODAY
NANCY WILSON
STEREO
ST-2495
(ST2-2495)
2
1. CALL ME (BMI-2:15)
(Tony Hatch)
2. YESTERDAY (BMI-2:05)
(John Lennon-Paul McCartney)
3. WASN'T IT WONDERFUL (ASCAP-1:58)
(Eddie Polka-George Wile)
4. YOU'RE GONNA HEAR FROM ME
(ASCAP-2:44)
(Dory Previn-Andre Previn)
5. NO ONE ELSE BUT YOU (ASCAP-2:10)
(Walter-Delmin-Altman)
6. GOIN' OUT OF MY HEAD (BMI-2:05)
(Ted Randazzo-Bobby Weinstein)
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. MARCA REG. • U.S. PAT. NO. 2,631,858

HUBERT LAWS:
CRYING SONG

CTI RECORDS

CTI 6000
(CT 1002 A)
STEREO

1. LA JEAN (John Christopher)
   Press Music/BMI 2:30
2. LOVE IS BLUE/SING A RAINBOW
   (Popp, Blackburn, Cour) - Croma Music Co. Inc./ASCAP
   (Arthur Hamilton) - Mark VII Music/ASCAP 3:20
3. CRYING SONG (from the motion picture "More")
   (R. Waters) TRO-Hampshire House Publ.
   Corp./ASCAP 4:50
4. LISTEN TO THE BAND (Mike Nesmith)
   Screen Gems–Columbia Music/BMI 3:20
5. I'VE GOTTA GET A MESSAGE TO YOU
   (Barry, Robin and Maurice Gibb)
   Casserole Music Corp./BMI 3:05

This Album Previously
Released As CTI 1002

HUBERT LAWS:
CRYING SONG

CTI RECORDS

CTI 6000
(CT 1002 B)
STEREO

1. FEELIN' ALRIGHT? (D. Mason)
   Irving Music Inc./BMI 2:30
2. CYMBALINE (from the motion picture "More")
   (R. Waters) TRO.Hampshire House Publ.
   Corp./ASCAP 3:55
3. HOW LONG WILL IT BE? (Hubert Laws)
   Hulaws Publ. Corp./BMI 5:50
4. LET IT BE (Lennon/McCartney)
   Maclen Music/BMI 3:30

This Album Previously
Released As CTI 1002


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
MILES DAVIS
BITCHES BREW
PG 26
CS 9995
STEREO
SIDE 1
XSM 152412
PHARAOH'S DANCE 20:07
-J. Zawinul-


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
MILES DAVIS
BITCHES BREW
PG 26
CS 9995
STEREO
SIDE 2
XSM 152413
BITCHES BREW 27:00
-M. Davis-
® COLUMBIA ® MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
MILES DAVIS
BITCHES BREW
PG 26
CS 9996
STEREO
SIDE 1
XSM 152414
1. SPANISH KEY 17:30
-M. Davis-
2. JOHN McLAUGHLIN 4:23
-M. Davis-
MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
COLUMBIA
MILES DAVIS
BITCHES BREW
PG 26
CS 9996
STEREO
SIDE 2
XSM 152415
1. MILES RUNS THE VOODOO DOWN 14:03
-M. Davis-
2. SANCTUARY 10:54
-W. Shorter -
MARCAS REG.

Direct Metal ®
DMM
Mastering
® TELDEC

enja 5035
RECORDS

FRANCO AMBROSETTI / Movies

DIGITAL
/ 33 M
76.44746-01-1

SIDE I
Stereo

Franco Ambrosetti tp, flgh, John Scofield g, Geri Allen p, synth,
Michael Formanek b, Daniel Humair dr, Jerry Gonzalez perc

Summertime 6:35
by George Gershwin

Yellow Submarine 8:35
by Lennon - McCartney

Chan's Song (Never Said) 6:25
by Hancock - Wonder

That Old Black Magic 3:00
by Arlen - Mercer

made in Canada

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED
UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

Direct Metal
DMM
Mastering
® TELDEC

enja 5035
RECORDS

FRANCO AMBROSETTI / Movies

DIGITAL
/ 33 M
76.44746-01-2

SIDE II
Stereo

Franco Ambrosetti tp, flgh, John Scofield g, Geri Allen p, synth,
Michael Formanek b, Daniel Humair dr, Jerry Gonzalez perc

Good Morning Heartache 8:21
by Fisher - Drake - Higgenbotham

The Magnificent Seven 8:07
by Elmer Bernstein, Publxx

Falling In Love Again 4:04
by Y.F. Hollaender

Be a Brave Utopist 4:52
by Franco Ambrosetti, Publ. Enja

made in Canada

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED
UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED

HALL HIGH

JAZZ TOUR '75

with the

HALL CONCERT JAZZ BAND & SINGERS

William Stanley - Director

STEREO

LPH-1975

(LPH-1975-A)



SIDE 1

1. SKINTONE (Les Hooper) - 2:24
   Mark Zyskowski-drums
2. 'ROUND MIDNIGHT (Monk, arr. Paich) - 4:14
   Karen Bell-vocalist, Jon Levin-horn
3. CHICKENSCRATCH (Les Hooper) - 3:22
   Gino Vasquez-trombone, Ray Poulin-guitar
4. WHAT THE WORLD NEEDS NOW - 3:20
   (Bacharach, arr. Shahverdian) Jazz Singers
5. DO YOU DIG IT, MAN? (Conrad Johnson) - 3:19
   Bob Saltzman-tenor, Ray Poulin-guitar,
   Andy Goldenberg-trumpet
6. SUNNY (arr. Florence) - 5:05
   Gino Vasquez-trombone

HALL HIGH

JAZZ TOUR '75

with the

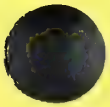
HALL CONCERT JAZZ BAND & SINGERS

William Stanley - Director

STEREO

LPH-1975

(LPH-1975-B)



SIDE 2

1. HIT THE ROAD JACK (Mayfield, Butler) - 2:12
   Karen Bell-vocalist, Bernie Purdie-drums
2. ALONE AGAIN NATURALLY - 7:05
   (O'Sullivan, arr. Broadbent)
   Gino Vasquez-trombone, Bob Feiner-tenor
3. THE WALLS OF JERICO - 5:28
   (Tommy Newsom) Andy Goldenberg-trumpet
4. BACHARACH MEDLEY - 3:14
   (Bacharach, arr. Shahverdian) Jazz Singers
5. BIG BAD CHAD (John Prince) - 3:32
   Cindy Lebowitz-flute, Alan Wasserman-alto


ZEIDA
ARPA TROPICAL
ALFREDO ROLANDO ORTIZ
LADO 1
29820172
29800425
EL MANICERO (Rumba) Moisés Simmons
VEREDA TROPICAL (Bolero) Gonzalo Curiel
MOSAICO DE ANIBAL ANGEL
Isla de San Andrés
Color de Arena — El Gordo
MARIA ELENA (Bolero) Lorenzo Barcelata
CANCION DE ORFEO (Bolero) M. Montes
BAIAO DEL ARRA (Baión) D. R. de A.
PROHIBIDA SU REPRODUCCION, EJECUCION PUBLICA Y RADIODIFUSION. HECHO EN COLOMBIA POR CODISCOS S.A.


ZEIDA
ARPA TROPICAL
ALFREDO ROLANDO ORTIZ
LADO 2
29820172
29800426
PIEL CANELA (Bolero Cha Cha) Bobby Capó
PARA VIGO ME VOY (Rumba) Ernesto Lecuona
MOSAICO EN ARPA
Cachito (C. Velásquez)
Son de Almendra (A. Valdez)
La Comparsa (El Lecuona)
LAGRIMAS NEGRAS (Bol. Mambo) Miguel Matamoros
EL CIGARRON (Orquídea) Hugo Blanco
NAVIDAD NEGRA (Cumbia) José Barros
PROHIBIDA SU REPRODUCCION, EJECUCION PUBLICA Y RADIODIFUSION. HECHO EN COLOMBIA POR CODISCOS S.A.

Side 1 Stereo

RVL-8502 (SDC-3)①
(JPL1-1078)

RCA

<DIRECT CUTTING>

Warren Smith & Masami Nakagawa

45 rpm

Kaikō(M. Nakagawa)

Warren Smith (perc.)

Masami Nakagawa (fl.)

℗ '77 RCA RECORDS

MANUFACTURED BY RVC CORPORATION, TOKYO, JAPAN. ALL RIGHTS RESERVED.
COPYING PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
TM(S) ® REG MARCA (S) REGISTRADA(S) USED BY AUTHORITY OF RCA CORPORATION.

Side 2 Stereo

RVL-8502 (SDC-4)①
(JPL1-1078)

<DIRECT CUTTING>

Warren Smith &
Masami Nakagawa

45 rpm

RCA

Saiun(M. Nakagawa)

Warren Smith (perc.)

Masami Nakagawa (picc. alt fl. bass fl.)

℗ '77 RCA RECORDS

MANUFACTURED BY RVC CORPORATION, TOKYO, JAPAN. ALL RIGHTS RESERVED.
COPYING PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
TM(S) ® REG MARCA (S) REGISTRADA(S) USED BY AUTHORITY OF RCA CORPORATION.


VANGUARD
ANOTHER KIND OF SPACE
FLYING ISLAND
VSD 79368-A
Side One
1. STAR DANCE 5:18
2. DANDELION WINE 2:38
3. HUH! 4:22
4. THE WHOLE FAMILY WOULD LIKE THIS 6:58
5. RADIANT POINT 3:44
All titles by Jeffrey S. Bova; Ryerson Music Publ., Inc./Five Sisters Music, Inc./BMI
Produced by Ed Bland
℗ 1976 Vanguard Recording Society, Inc.
Recorded in U.S.A.
RECORDINGS FOR THE CONNOISSEUR
WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.


VANGUARD
ANOTHER KIND OF SPACE
FLYING ISLAND
VSD 79368-B
Side Two
1. ISOLATION (Ray Smith) 7:26
2. THROUGH THE FOUR DOORS (Jeffrey S. Bova) 5:39
3. THE VISION AND THE VOICE 9:21
Part I - The Vision (Ray Smith)
Part II - The Voice (Jeffrey S. Bova)
All titles Ryerson Music Publ., Inc./
Five Sisters Music, Inc./BMI
Produced by Ed Bland
© 1976 Vanguard Recording
Society, Inc.
Recorded in U.S.A.
RECORDINGS FOR THE CONNOISSEUR
WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

Muse/Art Records 20 Hollenbeck Avenue, Dept. G, Box 628 Great Barrington, MA 01230

NATIVE LAND
this is my home

Side A

Walking on Water	6:46
This Is My Home	4:32
Fish Out Of Water	6:42
Let The Love Stay	7:31

©Joel Harrison, 1985
Unauthorized duplication is illegal.

Native Land
This Is My Home



Muse/Art Records 20 Hollenbeck Avenue, Dept. G, Box 628 Great Barrington, MA 01230

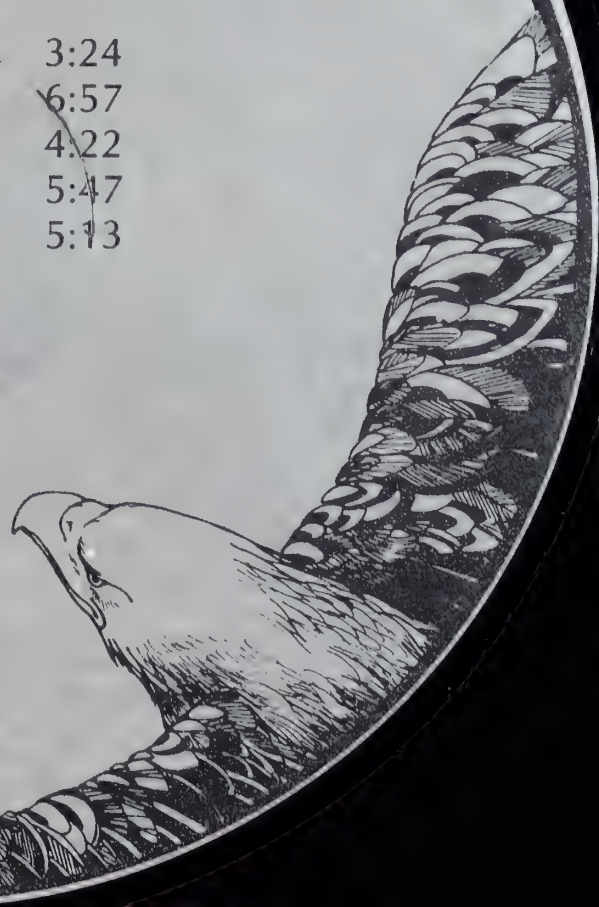
NATIVE LAND
this is my home

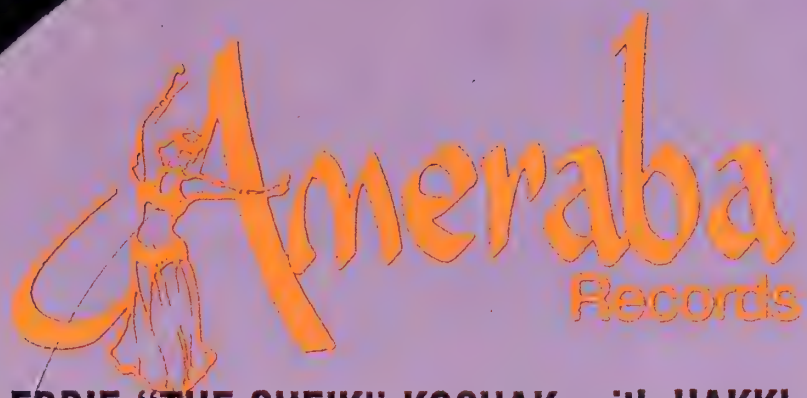
Side B

Traditional (W. Africa)	3:24
Yellow Thunder	6:57
Eagle Inside	4:22
Look Back	5:47
The True West	5:13

©Joel Harrison, 1985
Unauthorized duplication is illegal.

Native Land
This Is My Home





EDDIE "THE SHEIK" KOCHAK with HAKKI OBADIA
STRICTLY BELLY DANCING - VOL. 5

AM 2502-A

Stereo
33⅓ RPM
SIDE A

FULL DANCE ROUTINE

1. Dance "Ramza"-4/4 Tempo–2:15
2. Dance "Selma"-Rhumba (Veil Work)–3:30
3. Dance "Nazira"-2/4 Tempo–2:15
4. Dance "Najla"-Chiftitelle–4:35
5. Dance "Afifi" (Beledi)–4:10
6. Drum Khalleel-Solo-Different Tempos–4:10
7. Dance "Amina"-2/4 Tempo–1:50

Total Time: 19:00

All Songs Published by Edward B. Marks Music Corp.-Meled Music Corp.-BMI—Produced & Arranged by Eddie Kochak & Hakki Obadia
All Songs written by Kochak-Obadia

℗ 1977 West End Music Industries, Inc.
ALL RIGHTS RESERVED

A PRODUCT OF WEST END MUSIC INDUSTRIES, INC., 250 WEST 57TH STREET, N.Y., N.Y. 10019


Ameraba
Records
EDDIE "THE SHEIK" KOCHAK
with HAKKI OBADIA
STRICTLY BELLY DANCING VOL. 5
EDWARD B. MARKS MUSIC CORP./
MELED MUSIC CORP.-BMI
ALL SONGS WRITTEN BY
KOCHAK-OBADIA
PRODUCED & ARRANGED BY
KOCHAK & OBADIA
℗1977 WEST END MUSIC
INDUSTRIES, INC.
ALL RIGHTS RESERVED
STEREO
33 1/3 RPM
AM 2502
SIDE B
FOR PRACTICE AND CLASSROOM USE
1. Dance "Abla"-2/4 2:30
2. Slow Kashlimar "Mlebbas"-9/8 Araby 2:25
3. Kashlimar "nwar"-9/8 Turkish 3:10
4. Dance "Didi"-Beledi-4/4 2:45
5. Dance "Ill Hilween"-6/8 Tempo 2:45
6. Dance "Asallia"-3 violins (Chifti) 5:00
7. Mazin Hamdan-Oud Taksimia (improvisation) floor work-no rhythm-hand and arm movements 2:35
8. "Drumlizia" - Hanna (varied rhythmic patterns) 1:45
Total Time
23:38
A PRODUCT OF WEST END MUSIC INDUSTRIES, INC. 254 WEST 54TH STREET N.Y.C. 10019


Orion
HIGH FIDELITY RECORDS
JAZZ IS NOW
THE JOHNNY FRIGO SEXTET
LP110
Monaural
SIDE 1
33 1/3 Microgroove
Made in USA
BAND 1 BIRMINGHAM (FRIGO) 2:06
BAND 2 BIG NOISE FROM WINNETKA (HAGGART-BAUDUC-RODIN-CROSBY) 1:50
BAND 3 INSENSATIVE (JOBIM) 2:10
BAND 4 OPEN A NEW WINDOW (HERMAN) 2:03
BAND 5 MERRY GO ROCK (FRIGO) 1:43
ALBUM UNDER THE DIRECTION OF
GUS GIORDANO

Orion

HIGH FIDELITY RECORDS

JAZZ IS NOW

THE JOHNNY FRIGO SEXTET

LP110
Monaural
SIDE 2

33 1/3 Microgroove
Made in USA

BAND 1	GAZEBO (FRIGO)	2:05
BAND 2	THE SIT IN (FRIGO)	2:05
BAND 3	SOME OF THESE DAYS (BROOKS)	1:54
BAND 4	BLUE FRINGE (FRIBERG)	2:06
BAND 5	YE OLD JAZZ (FRIGO)	1:54

ALBUM UNDER THE DIRECTION OF
GUS GIORDANO


ANVIL
RECORDS
JAZZ ROCK SYMPOSIUM
SIDE 1
ANVIL 1002
1. 888 1:57 ascap
(J. Renzetti)
2. SOUNDS OF SILENCE 2:50 bmi
(P. Simon)
3. HELLO, I LOVE YOU 3:10 ascap
(The Doors)
4. RUBY TUESDAY 2:53 bmi
(M. Jagger-K. Richard)
5. PROUD MARY 2:48 bmi
(J. C. Fogerty)
Arranged and Produced by
Joe Renzetti
A product of the Wes Farrell Organization
Distributed by JANUS RECORDS, New York, New York


ANVIL
RECORDS
JAZZ ROCK SYMPOSIUM
SIDE 2
ANVIL 1002
1. TOUCH ME 3:20 ascap
(The Doors)
2. WITH A LITTLE HELP FROM MY FRIENDS 2:52 bmi
(Lennon-McCartney)
3. SUNSHINE SUPERMAN 3:08 bmi
(D. Leitch)
4. A SILLY SMILE 2:48 ascap
(J. Renzetti)
5. SUNSHINE OF YOUR LOVE 2:43 bmi
(J. Bruce-P. Brown-E. Clapton)
Arranged and Produced by
Joe Renzetti
A product of the Wes Farrell Organization
Distributed by JANUS RECORDS, New York, New York



Flying Dutchman

GIL SCOTT-HERON
SMALL TALK AT 125TH & LENOX, Part I

a. Introduction 0:31
The Revolution Will Not Be Televised 2:46

FD 10131
STEREO

SIDE ONE

b. Omen 1:45
c. Brother 2:35
d. Comment #1 4:26
e. Small Talk at 125th & Lenox 1:20
f. The Subject Was Faggots 3:10
g. Evolution (And Flashback) 3:20

Poems written by: Gil Scott-Heron -
Copyright 1970 Gil Scott-Heron
Produced by: BOB THIELE

DIST. BY ATCO, DIV. OF ATLANTIC RECORDING CORP., 1841 B'WAY, N.Y., N.Y.

(ST-FD-10131A PR)



Flying Dutchman

GIL SCOTT-HERON
SMALL TALK AT 125TH & LENOX, Part II

a. Plastic Pattern People 2:50
b. Whitey On The Moon 1:57

FD 10131
STEREO

SIDE TWO

*c. The Vulture
d. Enough Total Time 8:37
e. Paint It Black 0:30
*f. Who'll Pay Reparations On My Soul? 4:20
*g. Everyday 4:20

Poems written by: Gil Scott-Heron -
Copyright 1970 Gil Scott-Heron
* Words & Music by: Gil Scott-Heron
* Music Published by: Bob Thiele Music, Ltd. ASCAP
Produced by: BOB THIELE

DIST. BY ATCO, DIV. OF ATLANTIC RECORDING CORP., 1841 B'WAY, N.Y., N.Y.

(ST-FD-10131B PR)

BOB JAMES
ONE



CTI RECORDS
A DIVISION OF
CREED TAYLOR, INC.
1 ROCKEFELLER PLAZA
NEW YORK, N.Y.
10020

CTI 6043
RVG 87703 A
STEREO

1. **VALLEY OF THE SHADOWS 9:42**
   Bob James
   Three Brothers Music, Inc./
   Trunk Music/ASCAP
2. **IN THE GARDEN 3:06**
   (based on Pachelbel's "Canon In D")
   arranged and adapted by Bob James
   Three Brothers Music, Inc./ASCAP
3. **SOULERO 3:22**
   Bob James
   Three Brothers Music, Inc./
   Trunk Music/ASCAP

℗ 1974, Creed Taylor, Inc.

BOB JAMES
ONE



CTI RECORDS
A DIVISION OF
CREED TAYLOR, INC.
1 ROCKEFELLER PLAZA
NEW YORK, N.Y.
10020

CTI 6043
RVG 87703 B
STEREO

1. **NIGHT ON BALD MOUNTAIN 5:51**
   Modeste Moussorgsky
   arranged and adapted by Bob James
   Three Brothers Music, Inc./ASCAP
2. **FEEL LIKE MAKING LOVE 6:40**
   Gene McDaniels
   Lonport Music Corp./BMI
3. **NAUTILUS 5:08**
   Bob James
   Three Brothers Music, Inc./
   Trunk Music/ASCAP

℗ 1974, Creed Taylor, Inc.


Churchill Records Ltd.
LES HOOPER
HOOPLA
PROMOTION COPY
NOT FOR SALE
SIDE 1
CR 67235-A
STEREO
1. LADY OF THE NIGHT
2. TURKEY TROT
3. DEE BEE
4. HOOPLA
ALL MUSIC BY LES HOOPER
EXCEPT "DEE BEE" AND "HOOPLA"
BY DAVE BORUFF
Churchill Music, BMI
2600 RIVER ROAD DES PLAINES, ILL. 60018 (312) 298 5353


Churchill Records Ltd.
LES HOOPER
HOOPLA
PROMOTION COPY
NOT FOR SALE
SIDE 2
CR 67235-B
STEREO
1. ONE POTATO TWO POTATO
2. PLOD POWER
3. BOOGIE BOP SHUFFLE
4. VAMP
ALL MUSIC BY LES HOOPER
Churchill Music, BMI
2600 RIVER ROAD DES PLAINES, ILL. 60018 (312) 298 5353



REGENERATION STANLEY COWELL

SES 19765

ST 33⅓

℗1976

SIDE A

1. TRYING TO FIND A WAY 3:49
(Cowell-McLaughlin) Stanco Publishing-BMI
2. THE GEMBHRE 4:30
(Billy Higgins) Inja Music-BMI
3. SHIMMY SHEWOBBLE 4:00
(Marion Brown) Nia Publishing-ASCAP
4. PARLOUR BLUES 5:00
(Cowell-Wanzandae) Stanco Publishing-BMI

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED. MADE BY STRATA-EAST RECORDS INC. U.S.A.



REGENERATION STANLEY COWELL

SES 19765

ST 33⅓

℗1976/1997

SIDE B

1. THANK YOU MY PEOPLE 8:30
(Cowell-Kanonu) Stanco Publishing-BMI

2. TRAVELIN' MAN 4:00
(Cowell-Fowlkes) Stanco Publishing-BMI

3. LULLABYE 5:45
(Cowell-Venable-McLaughlin) Stanco Publishing-BMI

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED. UNAUTHORIZED PUBLIC PERFORMANCE, BROADCASTING AND COPYING OF THIS RECORD PROHIBITED. MADE BY STRATA-EAST RECORDS INC. U.S.A.



Androids

Robert Rockwell III

Stereo
33 1/3 rpm

Side One
S80-641-3308S-A
(22730)

ALL OF US (Todos Nosotros)

Rockwell

ON THE EDGE

Rockwell



Androids

Robert Rockwell III

Stereo
33 1/3 rpm

Side Two
S80-641-3308S-B
(22730)

ANDROIDS
Rockwell

ELVIN'S WALTZ
Rockwell

PENTANDRIA
Rockwell

Finite Records



℗1976

TRAVELING
with the John Lewis Sound

33⅓

Side 1

SUITE:
Uptown — 125th Street
Midtown — 42nd Street
Downtown — Wall Street
(18:10)

All selections BMI by John Lewis
Cosmic Twins Publishing
Produced by John Lewis

A Product of Finite Records, Inc. N.Y.C. 10010
STEREO FIN-1976-1

Finite Records



℗1976

TRAVELING
with the John Lewis Sound

33⅓



Side 2

SUITE:

Early Morning—Westside
Midday—North & South
Evening—Eastside
(11:10)

All selections BMI by John Lewis
Cosmic Twins Publishing
Produced by John Lewis

A Product of Finite Records, Inc. NYC 10010

STEREO FIN-1976-1


COLUMBIA
HEY! LET'S PARTY
MONGO SANTAMARIA
CS 9273
NONBREAKABLE
SIDE 1
XSM 112494
1. *WALK ON BY -H. David - B. Bacharach-
2. I GOT YOU (I Feel Good) -J. Brown-
3. IN THE MOOD -J. Garland-
4. *BAILA DANCE -R. Grant-
5. LOUIE, LOUIE -R. Berry-
Arranged by Robert Mersey
*Arranged by Marty Sheller
"360 SOUND" STEREO "360 SOUND"
®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
HEY! LET'S PARTY
MONGO SANTAMARIA
CS 9273
NONBREAKABLE
SIDE 2
XSM 112495
1. (I Can't Get No) SATISFACTION
-M. Jagger - K. Richard-
2. HEY! -R. Mersey-
3. *CALL ME -T. Hatch-
4. EL BIKINI -R. Mersey-
5. SHOTGUN -A. DeWalt-
Arranged by Robert Mersey
*Arranged by Marty Sheller
"360 SOUND" STEREO "360 SOUND"
®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.


Side 1 Stereo
RVL-8501 (SDC-1)①
(JPL1-1077)
JASRAC
<DIRECT CUTTING>
Warren Smith & Toki
45 rpm
RCA
Duologue(H. Toki)
Warren Smith (ds)
Toki (a. sax)
℗ '77 RCA RECORDS
MANUFACTURED BY RVC CORPORATION, TOKYO, JAPAN. ALL RIGHTS RESERVED.
COPYING PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
TM(S) ® REG MARCA (S) REGISTRADA(S) USED BY AUTHORITY OF RCA CORPORATION.


Side 2 Stereo
RVL-8501 (SDC-2)①
(JPL1-1077)
JASRAC
<DIRECT CUTTING>
Warren Smith & Toki
45 rpm
RCA
Heritage (H. Toki)
Warren Smith (ds)
Toki (S. Sax)
℗ '77 RCA RECORDS
MANUFACTURED BY RVC CORPORATION, TOKYO, JAPAN.
COPYING PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
TM(S) ® REG MARCA (S) REGISTRADA(S) USED BY AUTHORITY OF RCA CORPORATION.
ALL RIGHTS RESERVED.


Side 1 Stereo
RDC-3 (BHX-1-A)②
(JPL1-1028)
Trackin'
(トラッキン／ルー・タバキン)
Lew Tabackin
45 rpm
1. I'm All Smiles (from the Broadway Musical "The Yearling") (Herbert Martin-Michael Leonard)
2. Cotton Tail (Duke Ellington)
Recorded live from the Studio directly to the master disc
℗ '77 RCA RECORDS
MANUFACTURED BY RVC CORPORATION, TOKYO, JAPAN. ALL RIGHTS RESERVED. COPYING PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN. TM(S) ® REG MARCA (S) REGISTRADA(S) USED BY AUTHORITY OF RCA CORPORATION.


Side 2 Stereo
RDC-3 (BHX-1-B)②
(JPL1-1028)
RCA
Trackin'
(トラッキン／ルー・タバキン)
Lew Tabackin
45 rpm
1. Trackin' (Lew Tabackin)
2. Summertime
(Dubose Heyward-George Gershwin)
Recorded live from the Studio directly
to the master disc
℗ '77 RCA RECORDS
MANUFACTURED BY RVC CORPORATION, TOKYO, JAPAN. ALL RIGHTS RESERVED.
COPYING PUBLIC PERFORMANCE, BROADCASTING OF THESE RECORDS ARE FORBIDDEN.
TM(S) ® REG MARCA (S) REGISTRADA(S) USED BY AUTHORITY OF RCA CORPORATION.

ONE WORLD

1. COULDN'T LOVE YOU MORE 3:04
2. CERTAIN SURPRISE 3:51
3. DANCING 3:53
4. SMALL HOURS 8:37

ALL SONGS COMPOSED BY JOHN MARTYN
PRODUCED BY: CHRIS BLACKWELL
PUBLISHED BY: © 1978 ISLAND MUSIC (BMI)

JOHN MARTYN

STEREO
ILPS 9492-A
© ℗ 1977 Island Records Ltd.

ISLAND

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED

ONE WORLD

1. DEALER 4:56
2. ONE WORLD 4:01
3. SMILING STRANGER 3:29
4. BIG MUFF* 6:12

ALL SONGS COMPOSED BY JOHN MARTYN
EXCEPT* JOHN MARTYN AND LEE PERRY
PRODUCED BY: CHRIS BLACKWELL
PUBLISHED BY: © 1978 ISLAND MUSIC (BMI)

JOHN
MARTYN

STEREO
ILPS 9492-B
© ℗ 1977 Island
Records Ltd.

ISLAND

UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED



WHERE DO I GO FROM HERE VOL 2

33 1/3 RPM
Side 1



National Version

1.	Medium Rock	:60
2.	Medium Rock	:30
3.	Soul	:60
4.	Soul	:30
5.	Folk Rock	:60
6.	Folk Rock	:30
7.	Brass Rock	:60
8.	Brass Rock	:30
9.	Country & Western	:60
10.	Country & Western	:30
11.	"Where Do I Go From Here"	3:00

71975



WHERE DO I GO FROM HERE VOL 2

33 1/3 RPM
Side 2



Local Version		Instrumental Version	
1. Medium Rock	:60	1. Latin Ritmo Ochoa	:60
2. Medium Rock	:30	2. Latin Ritmo Ochoa	:30
3. Soul	:60	3. Latin Gourdiente	:60
4. Soul	:30	4. Latin Gourdiente	:30
5. Folk Rock	:60	5. Medium Rock	:30
6. Folk Rock	:30	6. Folk Rock	:30
7. Country & Western	:60	7. Soul	:30
8. Country & Western	:30	8. Country & Western	:30

71975


Capitol
REG. U.S. PAT. OFF.
RECORDS
SOFTLY!
WANDA de SAH
T-2325
(TI-2325)
I
1. HO BA LA LA (BMI-2:25) (Norman Gimbel-Joao Gilberto)
2. SWEET HAPPY LIFE (Samba De Orfeu) (ASCAP-2:32)
(Luis Bonfa-Norman Gimbel)
3. QUIET NIGHTS (Corcovado) (BMI-2:05)
(Jobim-Kaye-Lees)
4. ARUANDA (BMI-1:50) (Carlos Lyra-Geraldo Vandre)
5. THE DREAMER (BMI-2:37)
(Antonio Carlos Jobim-Gene Lees)
6. SO DANCO SAMBA (Jazz 'n' Samba) (BMI-2:14)
From the film "Copacabana Palace"
(Antonio Carlos Jobim-Vinicius De Moraes)
Orchestra Arranged And Conducted
by Jack Marshall
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. Capitol • MARCA REG. • U.S. PAT. NO. 2,631,859


Capitol
REG. U.S. PAT. OFF.
RECORDS
SOFTLY!
WANDA de SAH
T-2325
(T2-2325)
2
1. ONCE I LOVED (ASCAP-2:09)
(Jobim-De Moraes-Gilbert)
2. WHO KNOWS (ASCAP-1:43)
(Marnay-Magenta-Segal)
3. TEM DO (ASCAP-1:50)
(Baden Powell-Vinicius De Moraes)
4. WITH FEELING (ASCAP-2:13)
(Bart Howard-Marvin Fisher)
5. AGUA DE BEBER (ASCAP-2:07)
(Gimbel-Jobim-De Moraes)
Orchestra Arranged And Conducted
by Jack Marshall
MFD. BY CAPITOL RECORDS, INC. U.S.A. T.M. • MARCA REG. • U.S. PAT. NO. 2,631,859

INSTITUTO DE CULTURA PU



SERIE DE MUSICA CONTEMPORANEA

CANCIONES DE ARTE

LUISITA RODRIGUEZ, SOPRANO - J. M. SANROMA, PIANO

ICP - C-6

LADO A

A. CUATRO SONES DE LA TIERRA JACK DELANO

TEXTO DE TOMAS BLANCO

1. UNICORNIO EN LA ISLA
2. REDONDEL
3. QUERENCIA
4. SENTIMIENTO DEL OLOR

B. LOS PARENTESIS HECTOR CAMPOS PARSI

TEXTO DE JAIME VELEZ ESTRADA

1. EL SILENCIO TIEMBLA...
2. LA NOCHE DESNUDA...
2. ESTA SOMBRA TUYA...

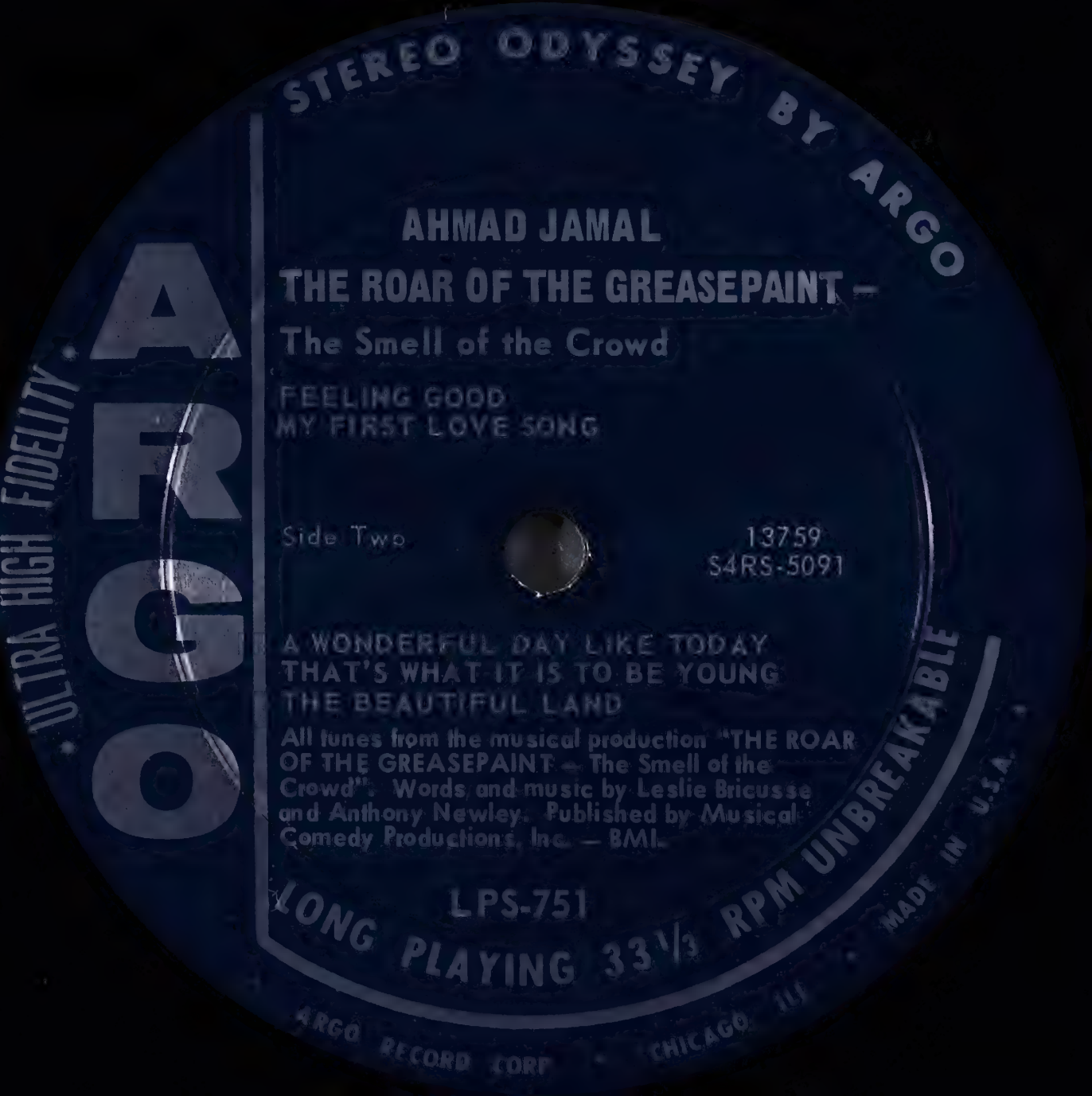
C. NANA HECTOR CAMPOS PARSI

TEXTO DE CARMELINA VIZCARRONDO

HARTFORD PUBLIC LIBRARY


3 2520 06008 0214
SERIE DE MUSICA CONTEMP
CANCIONES DE ARTE
LUISITA RODRIGUEZ, SOPRANO - J. M. SANROMA, PIANO
ICP - C-6
LADO B
A. NUEVE CANTOS ANTILLANOS
LUIS ANTONIO RAMIREZ
PUERTO RICO
REPUBLICA DOMINICANA
1. VIDA CRIOLLA
2. LUCERO DEL ALBA
3. LLEGO UN JIBARO A SAN JUAN
TEXTOS DE LUIS LLOREN TORRES
4. ELLA VINO CON LA FRESCA
5. COJI EN EL CHARCO UN LUCERO
6. EL DIA QUE YO LA VI
TEXTOS DE RUBEN SURO GARCIA GODOY
CUBA
7. CANTO NEGRO 8. MADRIGAL 9. PREGON
TEXTOS DE NICOLAS GUILLEN
B. TE INVITO A SOÑAR JOSE E. ANTUNEZ ASTOL
TEXTO DE CARMEN LAURA PEREZ PORRATA
C. MAJESTAD NEGRA HECTOR CAMPOS PARSI
TEXTO DE LUIS PALES MATOS
PUERTORRIQUEÑA
INSULSA
MCA


STEREO ODYSSEY BY ARGO
AHMAD JAMAL
THE ROAR OF THE GREASEPAINT –
The Smell of the Crowd
ARGO
ULTRA HIGH FIDELITY
Side One
13758
S4RS-5090
LOOK AT THAT FACE
WHERE WOULD YOU BE WITHOUT ME?
IT ISN'T ENOUGH
WHO CAN I TURN TO (When Nobody Needs Me)
SWEET BEGINNING
THIS DREAM
LPS-751
LONG PLAYING 33 1/3 RPM UNBREAKABLE
MADE IN U.S.A.


STEREO ODYSSEY BY ARGO
AHMAD JAMAL
THE ROAR OF THE GREASEPAINT –
The Smell of the Crowd
FEELING GOOD
MY FIRST LOVE SONG
Side Two
13759
S4RS-5091
A WONDERFUL DAY LIKE TODAY
THAT'S WHAT IT IS TO BE YOUNG
THE BEAUTIFUL LAND
All tunes from the musical production "THE ROAR OF THE GREASEPAINT – The Smell of the Crowd". Words and music by Leslie Bricusse and Anthony Newley. Published by Musical Comedy Productions, Inc. – BMI.
LPS-751
LONG PLAYING 33 1/3 RPM UNBREAKABLE
ARGO RECORD CORP. CHICAGO, ILL.
MADE IN U.S.A.
ULTRA HIGH FIDELITY
ARGO

SALEM STATE COLLEGE
640 KC

UNITED ARTISTS RECORDS

SIDE 1

STEREO

SP-90-1

PROMOTIONAL
NOT FOR SALE

THE DOUGLAS COLLECTION

THE DOUGLAS COLLECTION RADIO SHOW

TIME 26:53

Narrated by Colman Andrews
Produced by Martin R. Cerf

• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •

WSSC
SALEM STATE COLLEGE
640 KC

UNITED ARTISTS RECORDS

SIDE 2

STEREO
SP-90-2

PROMOTIONAL
NOT FOR SALE

THE DOUGLAS COLLECTION

THE DOUGLAS COLLECTION RADIO SHOW

TIME 26:23

Narrated by Colman Andrews
Produced by Martin R. Cerf

• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •


TOWERHILL
1
T-1008
STEREO
33⅓
Music from STAR WARS
A 20th Century-Fox Film
Composed by John Williams
Transcribed for organ by Robert Edward Smith
Side 1: [20:56]
1. Main Title [6:33]
2. The Desert and the Robot Auction [4:12]
3. The Princess Appears [2:31]
4. Inner City [4:03]
5. Cantina Band [2:52]
JOHN ROSE Playing the Great Pipe Organ
at the Cathedral of St. Joseph, Hartford, Conn.
MFD. IN USA BY TOWERHILL RECORDS, DIV. TOWERHILL CORP. • ALL RIGHTS RESERVED


TOWERHILL
TM
2
T-1008
STEREO
33⅓
Music from STAR WARS
A 20th Century-Fox Film
Composed by John Williams
Transcribed for organ by Robert Edward Smith
Side 2: [23:37]
1. Mouse Robot and Blasting Off [3:35]
2. Ben's Death and TIE Fighter Attack [3:27]
3. Princess Leia's Theme [5:25]
4. The Last Battle [6:43]
5. The Throne Room and End Title [4:06]
JOHN ROSE Playing the Great Pipe Organ
at the Cathedral of St. Joseph, Hartford, Conn.
MFD. IN USA BY TOWERHILL RECORDS, DIV. TOWERHILL CORP. • ALL RIGHTS RESERVED

June 26/70

RCA VICTOR

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"RED SEAL"—REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

"HIS MASTER'S VOICE"

LPM 1005

Non-Breakable

SIDE 1

MUSIC FOR COURAGE AND CONFIDENCE

1—YOU'LL NEVER WALK ALONE
(Oscar Hammerstein II–Richard Rodgers)

2—OH, WHAT A BEAUTIFUL MORNIN'
(Oscar Hammerstein II–Richard Rodgers)

3—MAY THE GOOD LORD BLESS AND KEEP YOU
(Meredith Willson)

4—I'LL SEE YOU AGAIN (Noel Coward)

5—SMILIN' THROUGH (Arthur A. Penn)

The Melachrino Strings
conducted by George Melachrino

E3VP-5098

LONG PLAY 33⅓

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.

RCA VICTOR

"HIS MASTER'S VOICE"—"RED SEAL", REG. U.S. PAT. OFF.—MARCAS REGISTRADAS
RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"



LPM 1005

Non-Breakable

SIDE 2

MUSIC FOR COURAGE AND CONFIDENCE

1—AH! SWEET MYSTERY OF LIFE
(Rida Johnson Young–Victor Herbert)

2—THROUGH THE YEARS
(Edward Heyman–Vincent Youmans)

3—BECAUSE (E. Teschemacher–Guy d'Hardelot)

4—BELLS OF EVENING (Vincenzo Billi)

5—PENNIES FROM HEAVEN
(John Burke–Arthur Johnson)

The Melachrino Strings
conducted by George Melachrino

E3VP-5099

LONG PLAY 33⅓

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.


ECM
EXPLODED VIEW
STEVE TIBBETTS
GEMA
℗ 1986 ECM Records GmbH
Made in W. Germany
ST
33
831 109-1
ECM 1335
1
1. NAME EVERYTHING (5:37)
(Tibbetts/Anderson)
2. ANOTHER YEAR (3:36)
(Tibbetts)
3. A CLEAR DAY AND NO MEMORIES (5:13)
(Tibbetts)
4. YOUR CAT (4:28)
(Tibbetts/Anderson)
All selections Rudra Music (ASCAP)


ECM
EXPLODED VIEW
STEVE TIBBETTS
GEMA
℗ 1986 ECM Records GmbH
Made in W. Germany
ST
33
831 109-1
ECM 1335
2
1. FORGET (2:00)
(Tibbetts/Anderson)
2. DRAWING DOWN THE MOON (4:53)
(Tibbetts/Anderson)
3. THE X FESTIVAL (2:28)
(Tibbetts/Anderson)
4. METAL SUMMER (4:01)
(Tibbetts/Anderson)
5. ASSEMBLY FIELD (5:31)
(Anderson)
All selections Rudra Music (ASCAP)


Mira
RECORDS
DISCOVERY 3
AFRO BLUES QUINTET PLUS ONE
STEREO
67-3119-SA
LPS 3013
SPARTACUS
(Alex North) Northern—ASCAP
LA LA LA LA LA
(Clarence Paul) Jobete—BMI
I KNOW A PLACE—2:06
(Tony Hatch) Duchess Music—BMI
SHOP AROUND
(S. Robinson) Jobete—BMI
WHERE DID OUR LOVE GO
(Hollends-Dozier-Hollends) Jobete—BMI
AVAILABLE WORLD-WIDE

Mira RECORDS

DISCOVERY 3

AFRO BLUES QUINTET PLUS ONE

STEREO

67-3119-SB



LPS 3013

DISCOVERY THREE
(Joe DeAguero) Mirwood/Jadale—BMI

FLY ME TO THE MOON
(B. Howard) Plymouth—ASCAP

STAR EYES
(Ray & DePaul) Big Three—ASCAP

VIVA CEPEDA
(Cal Tjader) Radcliff—BMI

GREEN DOLPHIN STREET
(Washington-Kaper) Big Three—ASCAP

AVAILABLE WORLD-WIDE

THE YOUNG SOUND

ORGANIST: JEFF BARKER

ORGAN: 4/23 ROBERT MORTON

ORGAN OF THE MONTH CLUB

CR-0038-A

SIDE 1

33⅓ RPM

CONCERT (CR) RECORDING

1. SOME VELVET MORNING
2. THEME FROM THE VALLEY OF THE DOLLS
3. LOVE IS BLUE
4. DO YOU KNOW THE WAY TO SAN JOSE
5. WINDY
6. YOUNG GIRL
7. THERE'S A KIND OF A HUSH ALL OVER THE WORLD

CONCERT RECORDING
Lynwood, California
U.S.A.

THE YOUNG SOUND

ORGANIST: JEFF BARKER

ORGAN: 4/23 ROBERT MORTON

ORGAN OF THE MONTH CLUB

CR-0038-B

SIDE 2

33⅓ RPM



1. SUNNY
2. A WHITER SHADE OF PALE
3. UP, UP AND AWAY
4. HONEY
5. I THINK I'M GOIN' OUT OF MY HEAD
6. THE LOS ALTOS TRAIN
7. WHEN I'M SIXTY-FOUR

CONCERT RECORDING
Lynwood, California
U.S.A.


TREND
RECORDS
Limited First Edition
Direct—To—Disc
TOMMY TEDESCO
• AUTUMN •
SIDE ONE
TR-514
1. DOLPHIN DANCE — 5:45
(HERBIE HANCOCK; HANCOCK MUSIC/BMI)
2. M-11 — 2:48
(JOHN MORELL; LAS PALMAS MUSIC/ASCAP)
3. BAG'S GROOVE — 3:10
(MILT JACKSON; WEMAR MUSIC CORP./BMI)
4. THE SONG IS YOU — 3:04
(OSCAR HAMMERSTEIN-
JEROME KERM; T.B. HARMS/
ASCAP)
©℗ 1978 TREND/DISCOVERY RECORDS, Box 48081, Los Angeles, CA. 90048


TREND
RECORDS
Limited First Edition
Direct—To—Disc
TOMMY TEDESCO
• AUTUMN •
1. WHAT'S HIS NAME — 3:08
(TOMMY TEDESCO; DESCO MUSIC/BMI)
SIDE TWO
TR-514
2. MANHA DE CARNIVAL — 3:57
(LUIS BONFA; ROSS JUNGNICKEL MUSIC/ASCAP)
3. AUTUMN — 3:50
(FRANK SEVERINO; LAS PALMAS MUSIC/ASCAP)
4. TAKE A TRIP — 2:12
(RON CORSARO; MARSMITH MUSIC/BMI)
5. SUELO ESPANOL — 2:13
(TOMMY TEDESCO;
DESCO MUSIC/BMI)
℗ © 1978 TREND/DISCOVERY RECORDS, Box 48081, Los Angeles, CA. 90048

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION



210 N. VALLEY AVE.
OLYPHANT, PA. 18447

PHONE:
(717) 489-4717
TWX 510 656-3649

12" 33 1/3 RPM

A

ACC'T ELEKTRA

TITLE Paradise

ARTIST GROVER WASHINGTON

MTX. NO. A

REC. NO. 6E-182

TEST PRESSING FROM
SPECIALTY RECORDS CORPORATION



210 N. VALLEY AVE.
OLYPHANT, PA. 18447

PHONE:
(717) 489-4717
TWX 510 656-3649

B

Cut 3

12" 33 1/3 RPM

ACC'T ELEKTRA

TITLE Paradise

ARTIST GROVER WASHINGTON

MTX. NO. B

REC. NO. 6E-182

THE SOUND OF SPIRIT
GEORGIA KELLY

HERU 104

SIDE A

THE SOUND OF SPIRIT

℗ 1981 GEORGIA KELLY

THE SOUND OF SPIRIT

GEORGIA KELLY

HERU 104

SIDE B

A. MORNING SONG

B. DAYANA

℗ 1981 GEORGIA KELLY


INSTITUTO DE CULTURA PUERTORRIQUEÑA
KARMEN CANTA A CARMEN
ICP - MP - 20
LADO A
1. YO SOY
2. AMAOS LOS UNOS A LOS OTROS
3. LUNA DE MI SAN JUAN
4. BUENAS NOCHES SOLEDAD
5. OYE TU PEQUEÑO
6. SIN QUERER
7. MI CASA DE CRISTAL
MCA


INSTITUTO DE CULTURA PUERTORRIQUEÑA
3 2520 06059 1798
KARMEN CANTA A CARMEN
ICP - MP - 20
LADO B
1. EN MI SILENCIO
2. EL SAUCE
3. TENGO UN AMIGO CARPINTERO
4. EL DUENDE
5. IRVING
6. PALABRAS MALDITAS
7. ESPACIOS VACIOS
8. HERMANO TENGO FRIO
MCMLV


POLSKIE NAGRANIA WARSZAWA
Muza
STEREO
MADE IN POLAND
BIEM
SX 0733 A
S-3 XW-1517
S 33
Polish Jazz vol. 24
THE MICHAŁ URBANIAK GROUP
M. Urbaniak - ampl. violin, ss, ts, bs;
A. Makowicz - piano, Hohner Clavinet; P. Jarzębski - ampl. bass;
C. Bartkowski - drums
SUITE - JAZZ JAMBOREE 70 (M. Urbaniak)
1. North Ballad 2. Ej Blues 3. Spring
Live recording
WSZYSTKIE PRAWA ZASTRZEŻONE KOPIOWANIE ODTWARZANIE PUBLICZNE I RADIOWE BEZ UPOWAŻNIENIA WZBRONIONE


POLSKIE NAGRANIA WARSZAWA
Muza
STEREO
MADE IN POLAND
BIEM
SX 0733 B
S 33
S-3 XW-1518
Polish Jazz vol. 24
THE MICHAŁ URBANIAK GROUP
M. Urbaniak - ampl. violin, ss, ts, bs;
A. Makowicz - piano, Hohner Clavinet; P. Jarzębski - ampl. bass;
C. Bartkowski - drums
1. CRAZY GIRL (K. Komeda)
2. BODY AND SOUL (Green, Heyman)
3. JAZZ MOMENT No. 1 (M. Urbaniak)
Live recording
WSZYSTKIE PRAWA ZASTRZEŻONE KOPIOWANIE ODTWARZANIE PUBLICZNE I RADIOWE BEZ UPOWAŻNIENIA WZBRONIONE

2

DAVID LIEBMAN
TRIO
+
ONE

DAVE HOLLAND
JACK DEJOHNETTE
CARLS VISENTIN

SIDE TWO
GAZELLE 4'07
ROMP 7'05
MASTER OF THE OBVIOUS 10'06

COMPOSED BY DAVID LIEBMAN
PRODUCED BY JEAN-JACQUES PUSSIAU
& FRANCOIS LEMAIRE
OWL RECORDS
4 RUE DE LIVAROT FERVAQUES 14140 LIVAROT
31 32 38 34
50 RUE LIANCOURT 75014 PARIS
43 27 84 42
ART DIRECTION : BERNARD AMIARD

OWL 051

OWL

SACEM
SDRM


RER 39
Steps
Bridge (for
6 Saying Goodbye to
Beauty & Complexity of
Earth.


RER 39
℗ RER Megacorp
© CW Vrtacek '89
Made in England
Side 2
C W VRTACEK
When Heaven Comes To Town

Trans-Electronic
Music Productions, Inc.
Presents

WALTER CARLOS
SONIC SEASONINGS

KG 31234
C 31235
STEREO

SIDE ONE
AL 31235
℗ 1972 CBS, Inc.

1. SPRING 22:09
-W. Carlos-

COLUMBIA ® MARCAS REG.


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31235
STEREO
SIDE TWO
BL 31235
℗ 1972 CBS, Inc.
1. SUMMER 21:31
-W. Carlos-


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31236
STEREO
SIDE THREE
AL 31236
℗ 1972 CBS, Inc.
1. FALL 20:56
-W. Carlos-
MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
Trans-Electronic
Music Productions, Inc.
Presents
WALTER CARLOS
SONIC SEASONINGS
KG 31234
C 31236
STEREO
SIDE FOUR
BL 31236
℗ 1972 CBS, Inc.
1. WINTER 20:31
-W. Carlos-
MARCAS REG.

ELECTRONIUM

A COMPLETE GUIDE TO AUDIO COMPOSITION

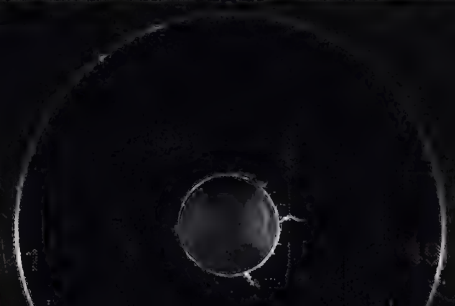


SIDE A

1. Lightworks Vocal - Raymond Scott
2. For All We Know - Dick Hyman from Moon Gas
3. Wield Piece - Raymond Scott
4. West Wind (reprise unreleased) - Oneness of Juju
5. Space Bits - Alex Durbin
6. Domino - Raymond Scott
7. Love Scene #3 (unreleased) - Pink Floyd
8. Wheels That Go - Raymond Scott
9. Hostess Twinkies - Raymond Scott
10. Nescafe - Raymond Scott
11. IBM Probe - Raymond Scott
12. Don't Beat Your Wife - Raymond Scott
13. LSD Public Service Announcement - The Trip Motion Picture

ELECTRONIUM

A COMPLETE GUIDE TO AUDIO COMPOSITION



SIDE B

1. Maid of Moon - Dick Hyman from Moon Gas
2. Lightworks Instrumental - Raymond Scott
3. I am Glad there is You - Dick Hyman from Moon Gas
4. Portofino - Raymond Scott
5. Space Mystery - Raymond Scott
6. Twilight in Turkey - Raymond Scott
7. Cycle Bit - Raymond Scott
8. Battle for Space - Johan Rudbeck

NONESUCH RECORDS

MORTON SUBOTNICK

(b. 1933)

STEREO

STEREO

H-71208-B

SIDE TWO (14:50)

THE WILD BULL

a composition for
electronic-music synthesizer

Part II

THE INCREDIBLE SOUNDS OF

SYNCLAVIER II®

NED 1
STEREO

SIDE 1

Major programming, music compositions, and performances by Denny Jaeger.

Supplementary programming, music compositions, and performances by Bill Keenan.

℗1981 Denny Jaeger Creative Services, Inc.

NEW ENGLAND DIGITAL CORP., MAIN ST., NORWICH, VERMONT 05055

THE INCREDIBLE SOUNDS OF

SYNCLAVIER II®

NED 2
STEREO

SIDE 2

1. Major programming, music compositions, and performances by Denny Jaeger.
   Supplementary programming, music compositions, and performances by Bill Keenan.
   ℗ 1981 Denny Jaeger Creative Services, Inc.
2. "Summer" from Patrick Gleeson, Vivaldi: The Four Seasons
   Varese—Sarabande
   Copyright Patrick Gleeson, 1981, BMI

NEW ENGLAND DIGITAL CORP., MAIN ST., NORWICH, VERMONT 05055


ranphorynchus

33 rpm

bc-028


DOVER
PIANO MUSIC OF BERG, SCHOENBERG AND WEBERN
Long Play
HCR-5285A
Side 1
(23:32 min.)
33⅓ rpm
Band 1: Berg: Sonata for Piano, Op. 1
Band 2: Webern: Variations for Piano, Op. 27
Band 3: Schoenberg: Six Little Pieces for Piano, Op. 19
BEVERIDGE WEBSTER, piano
Hayward Recordings, Inc., 11 East 2nd St., Mineola, L. I., N. Y. Made in the United States of America


DOVER
PIANO MUSIC OF BERG, SCHOENBERG AND WEBERN
Long Play
HCR-5285B
Side 2
(24:34 min.)
33 1/3 rpm
Band 1: Schoenberg: Three Pieces for Piano, Op. 11
Band 2: Schoenberg: Five Pieces for Piano, Op. 23
BEVERIDGE WEBSTER, piano
Hayward Recordings, Inc., 11 East 2nd St., Mineola, L.I., N.Y. Made in the United States of America

Arvo Pärt

ECM AB 20006-1
SIDE 1
33 1/3 RPM



FOR PROMOTIONAL
USE ONLY
NOT FOR SALE

1. Sanctus (Berliner Messe) 3:59
2. Agnus Dei (Berliner Messe) 2:41
3. Magnificat 6:33

© ℗ 1993 ECM Records
All selections composed by Arvo Pärt
Publisher: Universal Edition AG, Vienna (ASCAP)
from the ECM release TE DEUM (78118-20003-2/4)

Arvo Pärt

ECM AB 20006-1
SIDE 2
33 1/3 RPM



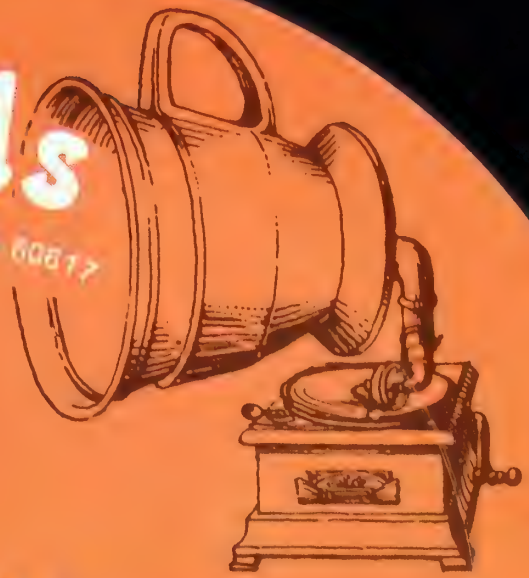
FOR PROMOTIONAL
USE ONLY
NOT FOR SALE

1. Kyrie (Berliner Messe) 3:07
2. Veni Sancte Spiritus (Berliner Messe) 4:55

© ℗ 1993 ECM Records
All selections composed by Arvo Part
Publisher: Universal Edition AG, Vienna (ASCAP)
from the ECM release TE DEUM (78118-20003-2/4)

Cozy Records

P.O. BOX 17557 • CHICAGO, ILLINOIS • 60617



PL-1008

SIDE 1
33⅓ RPM

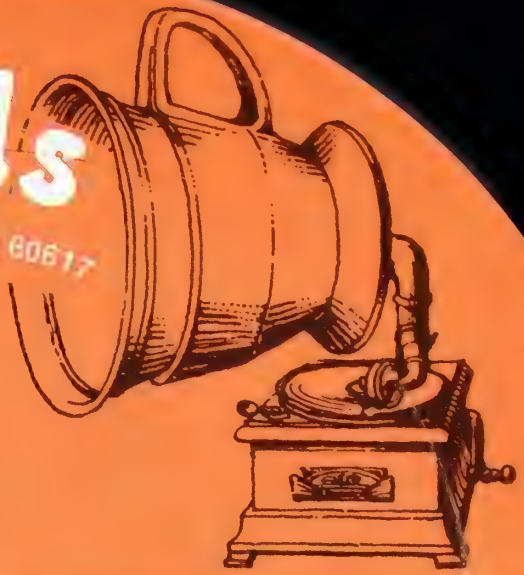
"TAYLOR-MADE MOOG"

by Larry Taylor

1. IN A SENTIMENTAL MOOD ASCAP-2:56
2. SWEET AND LOVELY ASCAP-3:38
3. I COVER THE WATERFRONT ASCAP-3:38
4. MOONLIGHT SERENADE ASCAP-3:50
5. OUR LOVE IS HERE TO STAY ASCAP-3:28

Cozy Records

P.O. BOX 17557 • CHICAGO, ILLINOIS • 60617



PL-1008

SIDE 2
33⅓ RPM

"TAYLOR-MADE MOOG"

by Larry Taylor

1. IN MY SOLITUDE ASCAP-4:00
2. EASY TO LOVE ASCAP-3:33
3. CARELESS ASCAP-2:52
4. JUST A GIGOLO ASCAP-3:28
5. SYNAMOOG ASCAP-3:14

HAROLD "TYKE" NIVERS

PLAYS REQUESTS

CSS 44A
STEREO

Side 1

1. EBB TIDE
2. ONE OF THOSE SONGS & DOWN AT PAPA JOES - Honky Tonk Piano
3. MY WAY
4. SHADOWS OF THE NIGHT
5. MY FUNNY VALENTINE
6. SENTIMENTAL JOURNEY

HAROLD "TYKE" NIVERS

PLAYS REQUESTS

CSS 44B
STEREO

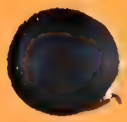
Side 2

1. THREE SUNS MEDLEY - TWILIGHT TIME, ONCE IN A WHILE, THAT'S LIFE
2. BATTLE HYMN OF THE REPUBLIC
3. MAME & HELLO DOLLY
4. JAVA & YAKATY SAX
5. SPINNING WHEEL
6. YESTERDAY, HEY JUDE, SOMETHING

MACE

"STRUCTURES FOR TWO PIANOS"

STEREO



MXX 9043-A

FIRST AND SECOND BOOKS

PIERRE BOULEZ

BAND 1 3:25

BAND 2 8:27

BAND 3 2:11

Total Time: 14:09

ALFONS and ALOYS KONTARSKY

MACE RECORDS, A DIVISION OF SPRINGBOARD INTERNATIONAL RECORDS, INC., RAHWAY, N.J. 07065


MACE
"STRUCTURES FOR TWO PIANOS"
STEREO
MXX 9043-B
FIRST AND SECOND BOOKS
PIERRE BOULEZ
BAND 1 8:33
BAND 2 10:41
Total Time: 19:07
ALFONS and ALOYS KONTARSKY
MACE RECORDS, A DIVISION OF SPRINGBOARD INTERNATIONAL RECORDS, INC., RAHWAY, N.J. 07065

VAPOURSPACE

"Gravitational Arch of 10"

The debut, mind expanding, 35 minute, electronic epic from America's most promising experimental dance artist.

"Probably what you'll hear when you reach the gates of heaven"

– Streetsounds

PR12 004-1

ALL RIGHTS RESERVED. UNAUTHORIZED COPYING, REPRODUCTION, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING PROHIBITED. MADE IN U.S.A.

MANUFACTURED AND MARKETED BY I.L.S., 825 EIGHTH AVENUE, NY, NY 10019.

FULL FREQUENCY SOUNDS

ffrr TRADE MARK

RANGE RECORDINGS

VAPOURSPACE

PR12-004-1

Side One

1. GRAVITATIONAL ARCH OF 10
(Original Version) (8:39)

FOR PROMOTIONAL USE ONLY - NOT FOR SALE

℗1993 FFRR

MANUFACTURED AND MARKETED BY I.L.S., 575 EIGHTH AVENUE, NY, NY 10018. ALL RIGHTS RESERVED. UNAUTHORIZED COPYING, REPRODUCTION, HIRING, LENDING, PUBLIC PERFORMANCE AND BROADCASTING PROHIBITED. MADE IN U.S.A.

FULL FREQUENCY RANGE RECORDINGS

ffrr TRADE MARK

VAPOURSPACE

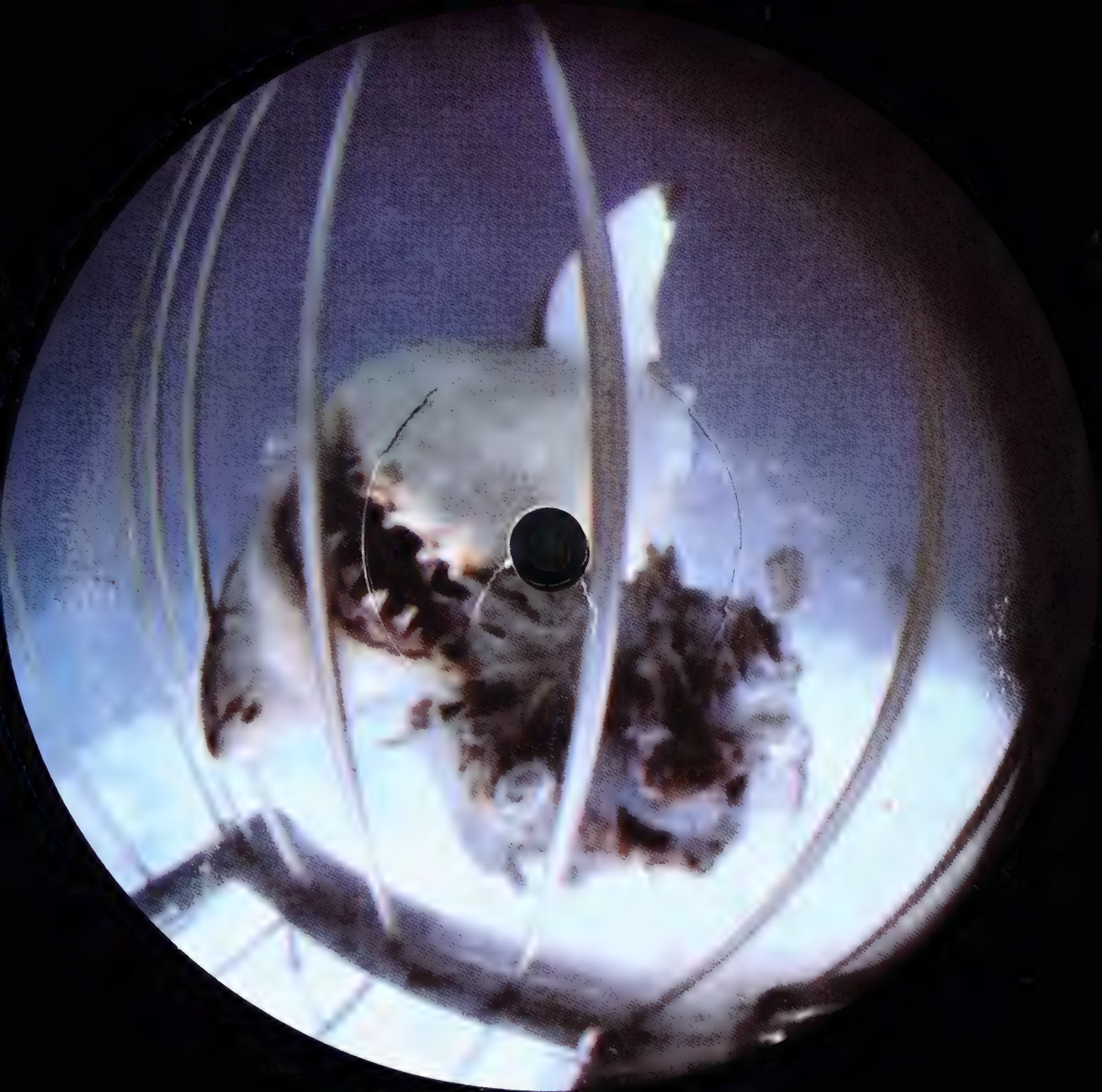
PR12-004-1

Side Two

1. GRAVITATIONAL ARCH OF 10
(The Vapour Treatment) (6:35)

FOR PROMOTIONAL USE ONLY - NOT FOR SALE

℗1993 FFRR




ELOE OMOE
45

INFRASOUND
po box 382163
cambridge, ma
02238

ELOE OMOE

7Hz 002

INFRASOUND.ORG

PHILIP GLASS
GLASSWORKS

FM 37265
STEREO



SIDE 1
AL 37265
℗ 1982 CBS Inc.

1. OPENING 6:18 (ASCAP)
2. FLOE 5:32 (ASCAP)
3. ISLANDS 7:39 (ASCAP)

CBS IS A TRADEMARK OF CBS INC

PHILIP GLASS
GLASSWORKS

FM 37265
STEREO



SIDE 2
BL 37265
℗ 1982 CBS Inc.

1. RUBRIC 6:04 (ASCAP)
2. FACADES 7:19 (ASCAP)
3. CLOSING 5:56 (ASCAP)

CBS IS A TRADEMARK OF CBS INC

1. MAIN TITLE AND MOUNTAIN VISIONS — 3:40
(John Williams)
2. NOCTURNAL PURSUIT — 1:10
(John Williams)
3. THE CONVERSATION — 2:55
(John Williams)

SIDE 1

MUSIC FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"

SPC 3616-A

STEREO

℗ 1978 Pickwick International, Inc.



WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

4. THE APPEARANCE OF THE VISITORS
(When You Wish Upon A Star: Interpolated Written by Ned Washington & Leigh Harline)
(3:18) (John Williams)
5. THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" — 2:50
(John Williams)

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.

MUSIC FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"

SPC 3616-B

SIDE 2

STEREO

© 1978 Pickwick International, Inc.

WARNING: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

1. THE ABDUCTION OF BARRY — 4:50
   (John Williams)
2. RESOLUTION AND END TITLE — 6:46
   (John Williams)
3. THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" — 2:50
   (John Williams)

A Product of Pickwick International, Inc. Minneapolis, MN Printed in U.S.A.

RALPH CARMICHAEL presents

ELECTRIC SYMPHONY

performance rendered by CLARK GASSMAN

on the Moog Synthesizer

SIDE 1



33 1/3 rpm
STEREOPHONIC

1. ALL MY LIFE (Carmichael) (Lexicon Music-ASCAP-3:02)
2. BRIGHT NEW WORLD (Price) (Lexicon Music-ASCAP-2:55)
3. THE NEW 23RD (Carmichael) (Lexicon Music-ASCAP-3:15)
4. I'VE GOT CONFIDENCE (Crouch)
   (Libris Music-BMI-3:07)
5. HIS LAND (Carmichael)
   (Lexicon Music-ASCAP-4:16)

LS-5541-LP
(SZB - 3303)

LEXICON MUSIC, INC. WACO, TEXAS

RALPH CARMICHAEL presents

ELECTRIC SYMPHONY

performance rendered by CLARK GASSMAN

on the Moog Synthesizer

SIDE 2



33 1/3 rpm
STEREOPHONIC

1. HE'S THERE WAITING (Carmichael) (Lexicon Music-ASCAP-2:55)
2. A QUIET PLACE (Carmichael) (Lexicon Music-ASCAP-3:04)
3. SEARCHING QUESTIONS (Carmichael) (Lexicon Music-ASCAP-4:37)
4. MY LITTLE WORLD (Carmichael) (Lexicon Music-ASCAP-2:44)
5. HALLELUJAH CHORUS (arr. Carmichael) (Lexicon Music-ASCAP-2:43)

LS-5541-LP
(SZB - 3304)

LEXICON MUSIC, INC. WACO, TEXAS


NONESUCH RECORDS
SILVER APPLES OF THE MOON
STEREO
STEREO
H-71174-A
SIDE ONE
for
Electronic Music Synthesizer
by
MORTON SUBOTNICK
Part I
(16:30)
Nonesuch Records • 15 Columbus Circle • New York, N.Y.


NONESUCH RECORDS
SILVER APPLES OF THE MOON
STEREO
STEREO
H-71174-B
SIDE TWO
for
Electronic Music Synthesizer
by
MORTON SUBOTNICK
Part II
(15:00)
Nonesuch Records • 15 Columbus Circle • New York, N.Y.

SARMAD

(with Airto and friends)

SIDE A
(instrumental)

SAR 087

High Tide 3:58
Goodbye 4:48
The World 6:29
Life 4:20
It 3:35

Forward all inquiries to:
©℗ Sarmad a.k.a. Doug F. Dent

Doug Dent Studios
408-626-0644

SARMAD
(with Airto and friends)

SIDE B
(instrumental)

SAR 087

Do You Love Me? 4:37
Poona 4:25
Lazy Afternoon 3:01
Waking Up 3:37
Piano Solo Improv., Part I 11:02
(Oct. 27, 1986)

Forward all inquiries to:
©℗ Sarmad a.k.a. Doug Dent

Doug Dent Studios
408-626-0644



Yearning & Harmony

TRI ATMA WITH KLAUS NETZLE

ONE

FORTUNA
FOR-LP016

Side 1 *20:28*

Natural Loving 5:07
Microcosmos 6:56
The Grotto 3:42
O Moena 5:23

℗© 1982 Erdenklang Musikverlag
© 1983 Juicy Peeple
Fortuna Records, Box 1116
Novato, CA 94947



Yearning & Harmony

TRI ATMA WITH KLAUS NETZLE

TWO

FORTUNA
FOR-LP016

Side 2 *17:52*

Tale of the Seashells 4:48
The Fairy Mountain 4:57
Esotera 5:05
Ruby Roy 3:42

℗© 1982 Erdenklang Musikverlag
© 1983 Juicy Peeple
Fortuna Records, Box 1116
Novato, CA 94947

"THE LITTLE GUY"

SIDE ONE
#1321

SIDE ONE
R3RM-3945

By

CHARLIE DYKEMA

8 South Michigan Ave.
Chicago, Ill. 60603

Tel. (312) 346-3082

Copyright 1964

Three

Favorite Approaches

Frequently Used By

NORTHWESTERN MUTUAL AGENTS

33 1/3 RPM
#1321

SIDE TWO
RR4M-2880

1. The Insured Savings Plan.
2. Planned Incomes.
3. Obtaining an Interview.

SING

THE NEW EARTH

1. ON THE STREET WHERE YOU LIVE

STEREO



SIDE 1

2. I LOVE PARIS
3. IT HAD TO BE YOU
4. LONDONER
5. NEVERTHELESS
6. OLD MAN RIVER
7. I DON'T KNOW WHY

SS-27508-01A

33⅓ RPM

SING
THE NEW EARTH

STEREO

SIDE 2



1. OLD BLACK MAGIC
2. CALCUTTA
3. LONG AGO AND FAR AWAY
4. SAN FRANCISCO
5. ALL THE WAY
6. CHICAGO
7. JUST IN TIME

SS-27508-01B

33⅓ RPM

SPEK

Smell The Coffee

A1. Hackney Soldiers remix (4:40)

B1. Hackney Soldiers dub (4:41)

ECDJ 1221

Christopher Just
I'm a disco dancer

A

XL SUIT TRAX

XLT 105 PR

DJ Downfall Remix

45 rpm

Christopher Just
I'm a disco dancer

B



XLT 105 PR

Clinton Titestick Remix

45 rpm



E-Z ROLLERS

SIDE 1
0-44597-A

33⅓ RPM

ADVANCE ONLY.

TOUGH AT THE TOP

1 Full Vocal 7:41
2 Radio Edit 2:48

©1998 Moving Shadow Ltd.
www.F-111.com

HIGHER EDUCATION

E-Z ROLLERS

SIDE 2
0-44597-A



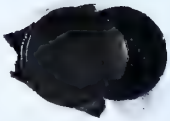
33⅓ RPM

ADVANCE ONLY.

WEEKEND WORLD

1 Calyx Remix 7:57
2 Album Version 4:36

©1998 Moving Shadow Ltd.
www.F-111.com




007 Remix


LOONAR 01
WWW.LOONARTOONS.COM


LOONAR 01
'DIAMONDZ'
THIS SIDE: INSTRUMENTAL
THAT SIDE: VOCAL
DA 'LOONARTISTZ
T-DELIGHT & STEEN SOLO
WWW.LOONARTISTZ.COM

REALITY RECORDS

PROMO

07968357521

DEEP SOUTH

NO DISGUISING


BLACK SACK



Apocolypse

By

Dapz'ee featuring Cassie

Tel: 07961 911 325

PROMO



RED ROSE RECORDINGS

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING PROHIBITED



Rampage Recordings

Turn Around

Sharkie Rampage Feat.Suzie-Q

For Production and Promotional info.

Please call 07939-026-942



RESIDENT FILTERS

" EVERYBODY "

LIMITED PROMO




JUICE
PROMO





electro organic sound system

wr3ll3r wr3ck

1) one sound
becomes many

2) who are you

bliss blsv 001
516 east 2nd st #36
south boston, MA 02127
©1998 jake trussell


61
$ 3.99
eos
electro organic sound system
wrOller wreck
3) magical condition
4) percussive wave
bliss blsv 001
www.seacoast.com ~c
c@seacoast.com
a big nuge amen goes out
to the winstons

All rights of the manufacturer and the owners of the material reproduced here reserved. Unauthorised public performance, broadcasting, hiring, renting and copying of this recording is prohibited.

stratosphere

Stratosphere Recordings
Tel: +44 (0)207 793 4227
Fax: +44 (0)207 463 2149
Stratosphere_recordings@hotmail.com

℗ 2001 Stratosphere Recordings
© 2001 Stratosphere Recordings

Logo Side: **Brainiac: "Neuro"**

Written & Produced by D. Braine.
Additional production and editing by Steve Lindon.
Additional programming Jo Gray.

This Side: **Precision Cuts: "Cavemen"**

Written & Produced by T.Cooper.

All tracks published by Balance Music.
Distributed by SRD. Tel:0208 8023000.

stratosphere


MASKED UP
RECORDS
PRESENTS.....
THE STRINGS OF LIFE
A-SIDE
1-The Strings Of Life
B-SIDE
1-Groovy Cat
For Info Contact - 07960 439503
CAT NO MU002
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING PROHIBITED


MASKED UP
RECORDS
ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING PROHIBITED

Nu-Skool Breakz

LBZ002

Qb Project

In Time [Pete Voyagers Mix] In Space [

London Breaks [PROMO] White



www.chemical-records.co.uk


LADY
"Z"

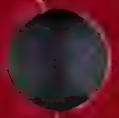


R-V-B

Enterprises

THE RAINBOW VALLEY BOYS AND SWEETHEART

33 ⅓ RPM
MG 200,878



Produced by Joseph Saia
at the AAA Recording Studios,
Boston, Mass.

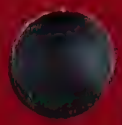
GREEN GRASS OF HOME (Putnam) Pine Tree Prod. (BMI) 2:25
THERE IS A TIME (Dillard Jayne) Lansdowne-Winston (AS) 2:20
WHEN YOU KNEEL AT MOTHER'S GRAVE (Clifton-Lilly) (BMI) 3:55
HOME SWEET HOME (Traditional) Arr. by Bob French 2:35
PLEASE KEEP ME COMPANY (Arsenault) Parsay BMI 2:12
JUMBALAYA (Williams) Fred Rose Mus. BMI 2:05

R-V-B

Enterprises

THE RAINBOW VALLEY BOYS AND SWEETHEART

33 1/3 RPM
MG 200,879



Produced by Joseph Saia
at the AAA Recording Studios,
Boston, Mass.

FEUDIN' BANJOS (Smith) 2:35

I STILL MISS SOMEONE (Cash-Cash Jr.) J. Cash Mus. BMI 3:01

WABASH CANNON BALL (Carter) Peer Int' BMI 2:28

DON'T THIS ROAD LOOK ROUGH AND ROCKY (4:30)

SHACKLES AND CHAINS (Davis) 3:26

BLUE RIDGE CABIN HOME (Certain-Stacey)
Golden west Mel. BMI 2:13

ALL RIGHTS OF THE MANUFACTURER AND OF THE OWNER OF THE RECORDED WORK RESERVED.



ORACLE

SIDE A
(over)

THE ORACLE SPEAKS 24.18

I) THE INVOCATION

ii) THE PROCLAMATION

iii) DONT HOLD YOUR BREATH

SIDE B

THE AWAKENING 24.00

PLR-001

UNAUTHORISED PUBLIC PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD PROHIBITED.


SIDE A



Promotional Copy
Not for Sale

WES-DJ-22134 A
33 1/3 RPM

STEREO

Kenix Music
Sugar Biscuit
ASCAP
℗ ℗ 1981

Arranged By:
Kenton Nix and
Dennis Weeden
Mastered At
Dick Charles
Recording Studios

A HEARTBEAT RAP 5:31

(Kenton Nix - June - Bug)

SWEET G

Produced By: Kenton Nix in Assoc. with
Henry Batts for Kenix Productions
Executive Producers: Kenton Nix,
Henry Batts and Milton A. Simpson

A PRODUCT OF WEST END MUSIC INDUSTRIES INC 250 WEST 57TH STREET N Y N Y 10019



Promotional Copy
Not for Sale

STEREO

Kenix Music/
Sugar Biscuit
ASCAP
© ℗ 1981

WES-DJ-22134 B
33 1/3 RPM

Arranged By
Kenton Nix and
Dennis Weeden
Mastered At
Dick Charles
Recording Studios

RAP YOUR HEART OUT 7:16

(Kenton Nix)

SWEET G

Produced By: Kenton Nix in Assoc. with
Henry Batts for Kenix Productions
Executive Producers: Kenton Nix,
Henry Batts and Milton A. Simpson

A PRODUCT OF WEST END MUSIC INDUSTRIES, INC., 250 WEST 57TH STREET, N Y NY 10019

ATLANTIC

TURN IT ON AGAIN

(Banks/Collins/Rutherford)

GENESIS

STEREO
33 1/3 RPM

PR 369
Time: 3:27

Produced by David Hentschel and Genesis
Engineered by David Hentschel
Of Dukeslodge Enterprises Ltd.
Pub., Hit & Run Music (Publishing) Ltd.
Administered in the U.S. & Canada
by Pun Music, ASCAP
From Atlantic LP 16014 - "**DUKE**"
Vocal

℗ 1980 Atlantic Recording Corp.

ST-PR-38720-SP

STUDIO VERSION
PROMOTIONAL COPY
NOT FOR SALE

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY



TURN IT ON AGAIN

(Banks/Collins/Rutherford)

GENESIS

STEREO
33 1/3 RPM

PR 369
Time: 4:47

Produced by David Hentschel and Genesis
Engineered by David Hentschel
Of Dukeslodge Enterprises Ltd.
Recorded Live at Theatre Royal, Drury Lane, London
Original U.S. Broadcast by The NBC Source Network.
Pub., Hit & Run Music (Publishing) Ltd.
Administered in the U.S. & Canada
by Pun Music, ASCAP
Vocal

℗ 1980 Atlantic Recording Corp.

ST-PR-38721-SP

LIVE VERSION

PROMOTIONAL COPY
NOT FOR SALE

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY


ALL RIGHTS OF THE MANUFACTURER & OWNER RESERVED. UNAUTHORISED PERFORMANCE & COPYING PROHIBITED
BREAKSTEP
RECORDINGS
REFLEX ONE
BSTEP004
M.C.P.S
©&℗ 2002
45RPM
STEREO
SIDE A
NICE 'N' RIPE
Warp Drive
A. Sub Frequency Mix
AA. Rollers Remix
Written & Produced by
Reflex One
Published by
Westbury Music/Nice 'N' Ripe Music
Manufactured in the U.K. by NICE 'N' RIPE RECORDS, LONDON. Tel: 020 7281 8363. Fax: 020 7281 7663 © 2002


ALL RIGHTS OF THE MANUFACTURER & OWNER RESERVED. UNAUTHORISED PERFORMANCE & COPYING PROHIBITED
BREAKSTEP
RECORDINGS
Manufactured in the U.K. by NICE 'N' RIPE RECORDS, LONDON. Tel: 020 7281 8363. Fax: 020 7281 7663 © 2002


NEWDEAL RECORDINGS
Contact No. 07976 711 503
Spaced OUT
45rpm
A
© & ℗ New Deal Recordings 2002
Cat No. ND009
Produced by Hackney Soldiers


NEWDEAL • RECORDINGS
On da One
45rpm
AA

"SHAKE YO' CAKES"

CUB KODA & THE POINTS



BARON

EP-506

STEREO 33 1/3 RPM BARON EP 506

CUB KODA & THE POINTS

"SHAKE YO' CAKES"

SIDE 1

SNEAKERS ON A ROOSTER 3:43
(Dees-Camon)

DUCKTAIL 2:37
(Grayzell)
(From the Baron LP
"CUB KODA & THE POINTS")

SIDE 2

BREAK OF DAY 2:32
(Burnett)

BABY WON'T YOU LET ME ROCK 'N' ROLL YOU 2:46
(Lee)
(Vocal-Cool Fred & Guitar Joey)

CUB KODA & THE POINTS
CUB KODA Vocals/Guitar
GUITAR JOEY GAYDOS Guitar/Vocals
COOL FRED SCHMIDT Drums/Vocals
PETEY BANKERT Bass

PRODUCED BY CUB KODA
Recorded & Mixed at PEARL SOUND STUDIOS/Ann Arbor
Engineered by BEN GROSSE
Photography by GARY GUNTHER

BARON RECORDS
11 Dell Avenue, Melrose, Massachusetts 02176

THIS IS A RECORD. PLAY LOUD AT 45RPM

LENNY LASHLEY'S GANG OF ONE



•ALL ARE WELCOME•

PROMOTIONAL COPY - NOT FOR SALE

NEW ALBUM OUT FEB 2010. VISIT PIRATESPRESSRECORDS.COM FOR MORE INFO, TOUR DATES & MERCH


BARON
RECORDS
Proudly
Presents
EP506
(BR21480-EP)
From the Baron
LP "Cub Koda
& The Points"
SIDE ONE
Stereo
33⅓ RPM
"SHAKE YO' CAKES"
Cub Koda & The Points
1. Sneakers On A Rooster (3:43)
(Dees-Camon)
2. Ducktail (2:37)
(Grayzell)


BARON
RECORDS
Proudly
Presents
EP506
(BR21480-EP)
SIDE TWO
Stereo
33 1/3 RPM
"SHAKE YO' CAKES"
Cub Koda & The Points
1. Break Of Day (2:32)
(Burnett)
2. Baby Won't You Let
Me Rock 'N' Roll You (2:46)
(Lee)
Vocal: Cool Fred
& Guitar Joey


BARON
RECORDS
BR21480-45
From the Baron
LP "Cub Koda
& The Points"
SIDE A
Stereo
Time: 3:43
112
SNEAKERS ON A ROOSTER
(Dees-Camon)
Cub Koda & The Points


BARON
RECORDS
BR21480-45
From the Baron
LP "Cub Koda
& The Points"
SIDE B
Stereo
Time: 2:37
112
DUCKTAIL
(Grayzell)
Cub Koda & The Points

Paula Records



Hall-Clement
BMI - 2:25
Produced by
Jack Clement

1215
SL 1535

STEREO

DJ COPY

Plug Side

IT'S JUST A MATTER OF MAKING UP MY MIND

(Jerry Foster- Bill Rice)

MICKEY GILLEY

DIVISION OF JEWEL RECORDS - SHREVEPORT, LA.


Paula Records
Su-Ma
BMI - 2:58
1215
SL 1536
STEREO
DJ COPY
WATCHING THE WAY
(J.W. Gostick, Jr. - R.E. Westmoreland)
MICKEY GILLEY
DIVISION OF JEWEL RECORDS - SHREVEPORT, LA.

Paula Records



Acuff-Rose
(BMI)
(SL-1258)

PROMOTIONAL
COPY

280
Time 2:24

NOT FOR SALE

BLAME IT ON THE MOON

(G. Thomas)

MICKEY GILLEY

Producer: Jay Boyett

DIVISION OF JEWEL RECORDS - SHREVEPORT, LA.


Paula Records
Hall Clement
(BMI)
(SL-1259)
PROMOTIONAL
COPY
280
Time 2:05
NOT FOR SALE
SOUNDS LIKE TROUBLE
(Foster - Rice)
MICKEY GILLEY
Producer: Jay Boyett
DIVISION OF JEWEL RECORDS - SHREVEPORT, LA.


BARON
RECORDS
113
45 RPM
From The Baron
LP "Cub Koda & The
Points"
Chevis Music, BMI
SIDE A
Stereo
Time: 3:15
JAIL BAIT
(Williams, Thurston, Miller)
Cub Koda & The Points


BARON
RECORDS
113
45 RPM
From The Baron
LP "Cub Koda & Th
Points"
Vinyl Junkie
Music, ASCAP
SIDE B
Stereo
Time: 2:26
WELCOME TO MY JOB
(Koda)
Cub Koda & The Points


BARON
RECORDS
EP 503
(RB - 105)
5185 A
CRAZY ARMS 3:34
(Mooney - Seals)
YOU WIN AGAIN 2:51
(Hank Williams)
JACK LINCOLN COUGHLIN
WITH
STEVE AND BOB


BARON
RECORDS
EP 503
(RB - 106)
5185 B
IT'LL BE ME 3:28
(J. Clement)
DON'T BE CRUEL 2:59
(O Blackwell)
JACK LINCOLN COUGHLIN
WITH
STEVE AND BOB


BARON
RECORDS
EP 501
(RB - 101)
2nd Vocal
Sarah Brown
A
VISCOUNT
RECORDING
5186 A
I WISH YOUR PICTURE WAS YOU 2:20
(L. Price)
AS LONG AS I'M MOVING 2:46
(C. Calhoun)
GUITAR JOHNNY
AND THE
RHYTHM ROCKERS


BARON
RECORDS
EP 501
(RB - 102)
RECORDED
"LIVE"
5186 B
GOOD ROCKIN MAMA 2:17
(John Nicholas)
DOWN IN THE ALLEY 1:36
(John Nicholas)
GUITAR JOHNNY
AND THE
RHYTHM ROCKERS

A GEM in RECORDED SOUND

These GREAT STARS



ARE ON

BARON RECORDS
11 DELL AVENUE
MELROSE, MA. 02176

SLEEPY LaBEEF

EDDIE CLEARWATER

SUGAR RAY AND THE BLUETONES

J. B. HUTTO AND THE HOUSEROCKERS

GUITAR JOHNNY AND THE RYTHYM ROCKERS

SOUNDS OF THE ROMAN WORLD

carnyx

MEDIUM PLAY

A

Reflections

The Gladiators

Lacrimosa

B

In The Forum

Lutatia's Dance

Outpost

Archaeologia Musica,
PO Box 92,
Cambridge,
CB4 1PU,
England.

SOUNDS OF THE ROMAN WORLD B

SOUNDS OF THE ROMAN WORLD

carnyx

MEDIUM PLAY

Warning

Copyright exists in this recording. Unauthorised copying, re-recording, broadcasting or public performance in whatever manner strictly prohibited.

Application for public performance licences to: Phonographic Performance Ltd., Ganton House, 14-22 Ganton St., London W1V 1LB.

ARCHAIC

APX 862

CARNYX

SOUNDS OF THE ROMAN WORLD



A

℗1986 Archaeologia Musica
©1986 Archaeologia Musica

All rights of the producer and of the owner of the recorded work reserved. Unauthorised copying, public performance and broadcasting of this tape record prohibited.

ARCHAIC

APX 862

CARNYX

SOUNDS OF THE ROMAN WORLD



B

℗ 1986 Archaeologia Musica
© 1986 Archaeologia Musica

All rights of the producer and of the owner of the recorded work reserved. Unauthorised copying, public performance and broadcasting of this tape record prohibited.

ENVIRONMENTS
NEW CONCEPTS IN STEREO/CASSETTE TWO
PRODUCED BY SYNTONIC RESEARCH, INC.

environments

new concepts in stereo sound



Side 1: TINTINNABULATION (contemplative sound) Side 2: DAWN AT NEW HOPE, PENN.

ATLANTIC®

CS 66002

ENVIRONMENTS
NEW CONCEPTS IN STEREO/CASSETTE TWO
PRODUCED BY SYNTONIC RESEARCH, INC.

environments

new concepts in stereo sound



CS 66002

ATLANTIC

ENVIRONMENTS
NEW CONCEPTS IN STEREO/CASSETTE TWO
PRODUCED BY SYNTONIC RESEARCH, INC.

CS 66002

ATLANTIC

1 Tintinnabulation (Contemplative Sound)

2 Dawn At New Hope, Pennsylvania (June 1969)

Warning: Unauthorized reproduction of this recording is prohibited by Federal law and subject to criminal prosecution.

ATLANTIC RECORDING CORPORATION
75 Rockefeller Plaza, New York, New York 10019
Printed in U.S.A.
A Warner Communications Company

ENVIRONMENTS/NEW CONCEPTS IN STEREO/CASSETTE TWO

Produced by Syntonic Research, Inc.

Tintinnabulation (Contemplative Sound)

1



ATLANTIC

CS-66002

A PRODUCT OF ATLANTIC RECORDING CORPORATION

1841 Broadway, N.Y., N.Y. 10023

MADE IN USA

ENVIRONMENTS/NEW CONCEPTS IN STEREO/CASSETTE TWO

Produced by Syntonic Research, Inc.

Dawn At New Hope, Pennsylvania (June 1969)

2



ATLANTIC

CS-66002

A PRODUCT OF ATLANTIC RECORDING CORPORATION

1841 Broadway, N.Y., N.Y. 10023


Wild Blue Yonder

MAJOR LINGO BOX 931 JEROME, AZ 86331

Major Lingo

Wild Blue Yonder

Side A

Rossetti's Song © 1988 ML
3 Step Ska © 1985 ML
Sorry The Day I Was Married (Trad.)
Choir Room © 1985 ML
The Lilly of the West (Trad.)

Side B

I Walk a Free Man © 1988 ML
The Cowboy's Dream © 1988 ML
She Said, She Said (© Lennon & McCartney)

SALLY STRICKER - BASS, VOCALS
TONY BRUNO - SLIDE GUITAR
TIM ALEXANDER - DRUMS
JOHN ZIEGLER - GUITAR, VOCALS

ALL ARRANGEMENTS MAJOR LINGO
ENGINEERED AND MIXED BY GREG GUMBEL
PRODUCED BY MAJOR LINGO, NEHAMA, AND GREG GUMBEL
RECORDED LIVE AT STARRY PLOUGH, BERKELEY, CA JUNE 1989

GRAPHICS - CARMI WEININGER
PHOTO - DEANNA PRINE
PACKAGING - SHERRY LEACH

ROSSETTI'S SONG LYRICALLY ADAPTED FROM
"A SONG" BY CHRISTINA ROSSETTI

WHEN I'M DEAD MY DEAR
SING NO SAD SONGS
PLACE NO ROSES AT MY HEAD
BE THE GRASS ABOVE DEW-DROP WET
AND IF YOU WILL REMEMBER
AND IF YOU WILL FORGET
I'LL SEE NO SHADOW, I'LL FEEL NO RAIN
I'LL HEAR NO NIGHTENGALE SING OUT IN PAIN
DREAM THROUGH THE TWILIGHT THAT NEVER SETS
AND HAPPILY REMEMBER
AND HAPPILY FORGET

GATHER GENTLY ALL THE THOUGHTS THAT SURROUND YOU
ENTER, EXIT LEAVE THE MEMORY FREEFALL
YOU'VE SEEN ALL THIS PASS BEFORE YOU
TAKE THEM, WRAP THEM, SEND THEM,LEAVE THEM BEHIND
AND IF YOU WILL REMEMBER
AND IF YOU WILL FORGET
BUT HAPPILY REMEMBER
OR HAPPILY FORGET,REMEMBER,FORGET,REMEMBER

SORRY THE DAY I WAS MARRIED ENGLISH TRADITIONAL

SORRY THE DAY I WAS MARRIED
SORRY THE DAY I WAS WED
AND IT'S OH, IF I ONLY HAD TARRIED
WHEN I TO THE ALTER WAS LED

YOUNG WILLIAM SURE THERE'S NO PLEASIN'
BUT LET WOMEN DO WHAT THEY CAN
IT'S ALAWAYS YOUR HEART THEY'LL BE TEASIN'
FOR THAT IS THE WAY OF A MAN

WHEN I WAS A YOUNG LASS I WAS BONNIE
HAD SILKS AND BRIGHT JEWELS TO WEAR
AND RED WERE MY CHEEKS AS A BERRY
AND MY HEART WAS FREE FROM ALL CARE

SILKS NOW I HAVE NONE FOR ME WEARIN'
MY JEWELS HAVE ALL GONE AWAY
AND SURELY IN LIFE THERE'S NONE BARREN
OR AS PALE AS A PRIMROSE TODAY

THINK PRETTY YOUNG MAIDS ARE YOU MARRIED
STAND FAST BY YOUR SWEET LIBERTY
AND AS LONG AS YOU CAN YOU MUST TARRY
AND NOT BE LAMENTING LIKE ME

THE LILLY OF THE WEST AMERICAN TRADITIONAL

WHEN FIRST I CAME TO LOUISVILLE
MY FORTUNE THERE TO FIND
I MET A FAIR YOUNG MAIDEN THERE
HER BEAUTY FILLED MY MIND
HER ROSY CHEEKS, HER RUBY LIPS
THEY GAVE MY MIND NO REST
AND THE NAME SHE BORE WAS FLORA
THE LILLY OF THE WEST
I COURTED FAIR YOUNG FLORA
SOME PLEASURE TO FIND THERE
BUT SHE TURNED TO ANOTHER MAN
WHICH SURE DID ME OPPRESS
AND THE ANSWER THAT SHE GAVE TO HIM
IT GAVE MY HEART NO REST
SO GO, MY LOVELY FLORA, THE LILLY OF THE WEST
I STEPPED UP TO MY RIVAL
MY DAGGER IN MY HAND
I GRABBED HIM BY THE COLLAR
AND BOLDLY BADE HIM STAND
ALL IN MY DESPERATION
I STABBED HIM IN HIS CHEST
I KILLED A MAN FOR FLORA, THE LILLY OF THE WEST
AND SO I HAD TO STAND MY TRIAL
I HAD TO MAKE MY PLEA
THEY PLACED ME IN A CRIMINAL'S BLOCK
AND THEN COMMENCED ON ME
ALTHOUGH SHE SWORE MY LIFE AWAY
SHE GAVE MY HEART NO REST
STILL I LOVE MY FAITHLESS FLORA
THE LILLY OF THE WEST

I WALK A FREE MAN 1989 J. ZIEGLER

I BREAK OFF THE WINTER ICE
I TAKE OFF MY SHOE
I BREAK OFF THE WINTER ICE
THROW AWAY MY CLOTHES
DROP MYSELF INTO THE LAKE
WATCH THE RIPPLES FORM
DROP MYSELF INTO THE LAKE
SOMETHING NEW IS BORN
I WALK A FREE MAN-I TRUST THE SPIRIT
I SPEAK ONE LANGUAGE-I HOPE YOU CAN HEAR IT
I NO LONGER SEE ANY SHADOWS
I NO LONGER FEEL ANY BOUNDARIES
THIS IS MY GREEN EARTH, I CAN WALK IT
THIS IS MY BLUE SKY, I CAN TOUCH IT
I CAN WALK AROUND THE WORLD
OPEN ANY DOOR
I CAN WALK AROUND THE WORLD
STILL I ASK FOR MORE
SHOULD IT TAKE TEN THOUSAND YEARS
I'LL BE BACK AGAIN
SHOULD IT TAKE TEN THOUSAND YEARS
THERE WILL BE NO END
I WALK A FREE MAN-I TRUST THE SPIRIT
I SPEAK ONE LANGUAGE-I HOPE YOU CAN HEAR IT
ALL AROUND YOU THERE ARE FACES
ALL AROUND YOU THERE ARE PLACES
THIS IS YOUR GREEN EARTH
YOU CAN WALK IT
THIS IS YOUR BLUE SKY
YOU CAN TOUCH IT
THIS IS DESERT LAND
DON'T YOU LOVE IT
THIS IS CHERRY PIE
YOU CAN EAT IT
THIS IS OUR GREAT RACE
WE CAN WIN IT
THIS IS OUR TIME
WON'T YOU SHARE IT?

THE COWBOY'S DREAM 1989 J. ZIEGLER

I SEE PERSIA,
I SEE PERSIA AND A STRING OF BEADS
I SEE PERSIA, A STRING OF BEADS
ON A DARK VEILED DANCER
THEN SHE'S GONE, CARRIED BY THE WIND
THEN SHE'S GONE TAKEN TO THE FRINGE

I SEE MOONLIGHT
I SEE MOONLIGHT IN MANY COLORS
I SEE MOONLIGHT IN MANY COLORS
AS THE LION SEEKS THE SLEEPING GYPSY
THEN THERE GONE, TOSSED INTO THE SKY
THEN THERE GONE, DRIFTING INTO TIME

I SEE OCEAN
I SEE OCEANS FLOOD THE DESERT
I SEE OCEANS FLOOD THE DESERT
BRIDGE THE TRIBES AND DASH THE MADMAN
THEN IT'S GONE, TAKEN FROM MY VIEW
THEN IT'S GONE, COVERED ALL IN BLUE

Wild Blue Yonder

A

ROSSETTI'S SONG 3 STEP SKA
SORRY THE DAY I WAS MARRIED
CHOIR ROOM THE LILLY OF THE WEST



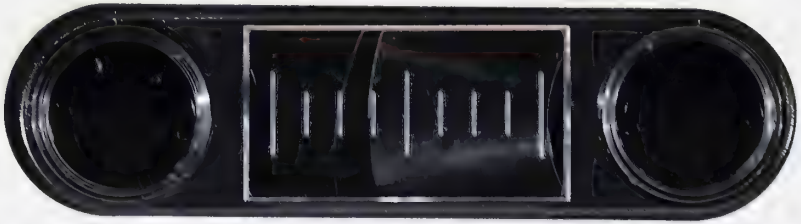
© MAJOR LINGO

Cro2
DOLBY

Wild Blue Yonder

B

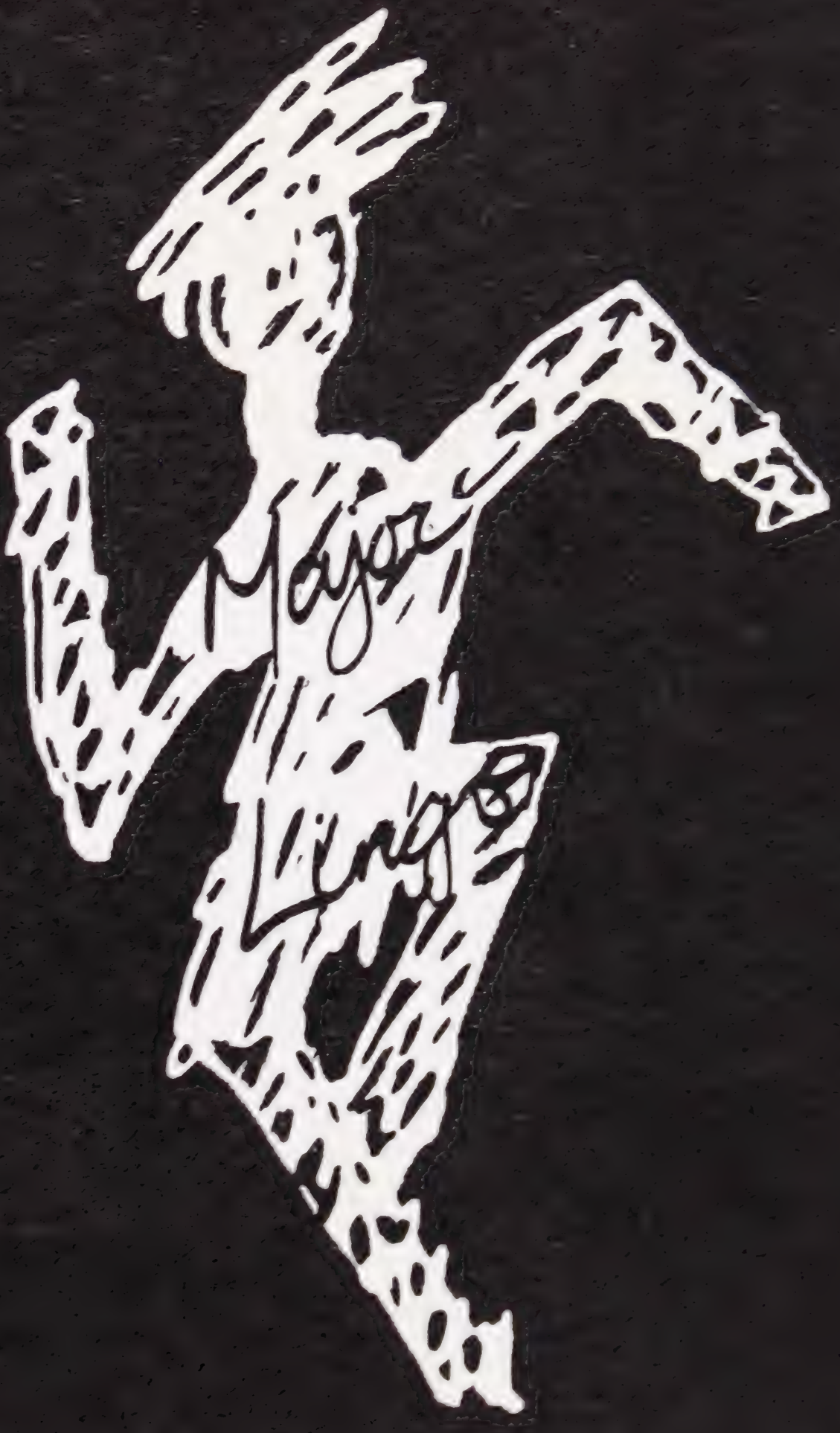
I WALK A FREE MAN
THE COWBOY'S DREAM
SHE SAID, SHE SAID





Cro2
DOLBY

©
MAJOR
LINGO


Major
Lines

PRODUCED BY MAJOR LINGO
ENGINEER S. AQUILINO (RIGHT AT HOME RECORDING)
MAJOR LINGO C/O 1110 W. SALANO DR., PHOENIX, AZ 85013

Major Lingo

SO IT GOES
JUST A LITTLE GIRL
GOIN OUT TO BELUSHI
F
CARNIVAL LIVES

ROOM W/ NO WINDOW
SECRET
*MADDY GROVES
*WORKING CLASS HERO
GAELIC

ALL SONGS © 1985 MAJOR LINGO
EXCEPT *WORKING CLASS HERO, J. LENNON
AND *MADDY GROVES, TRAD. ARR: LINGO

A

Major Lingo

SO IT GOES · JUST A LITTLE GIRL

GOIN OUT TO BELUSHI · F · CARNIVAL LIVES



© 1985

Cro2
DOLBY

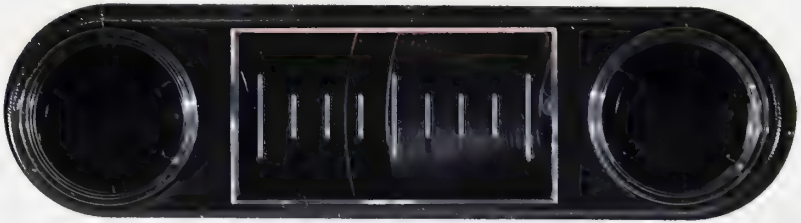
B

Major Lingo

ROOM WITH NO WINDOW · SECRET

MADDY GROVES · WORKING CLASS HERO · GAELIC

© 1985



Cro2
DOLBY

cel

A

A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

ARLO GUTHRIE
"CAN'T WAIT FOR THE NIGHT" 4:10
FROM LP "YOUNG, WILD & FREE" (7005)
ATCO/ATLANTIC RECORDS


maxell
A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
BRIGHTON ROCK
"CAN'T WAIT FOR THE NIGHT"
4:10

CHONDA PIERCE

On Her Soapbox



ADVANCE RELEASE

Chonda Pierce has shared her unique brand of humor with over 1,000,000 people this past year. In the course of an hour she has audiences laughing, crying and closer to understanding the grace God extends to us in the midst of trial.

Through her tongue and cheek delivery Chonda lovingly pokes fun at life's daily challenges as only she can. From conversations between a husband and wife to Charlie's Angels....yes Charlie's Angels, Chonda explores life's experiences and how they make us who we are.

CONTACT INFO:
Publicity - Matt Williams - 615.457.2222
To place orders please contact your Word Distribution Sales Rep: 1.800.876.9673



Book available from
Zondervan Publishing

Zondervan Publishing House

Chonda Pierce *Yes...And Amen*

Chonda's first full-length
music projecct


Chonda Pierce
On Her Soapbox
Advanced Release · 801538169X
In-Stores 9/14/99
© 1999 Word Entertainment, a division of Word Music Group, Inc.
For promotional use only. Not for resale.
MYRRHRECORDS

DOLBY HX Pro

ADVANCE RELEASE

CHONDA PIERCE

ON HER SOAPBOX



MERCURY RECORDS Worldwide Plaza, 825 Eighth Avenue, New York, NY 10019 (212) 333-8000





-RICHIE SAMBORA
"STRANGER IN THIS TOWN" 5:03 C/C
-BILLY FALCON
"HEAVEN'S HIGHEST HILL" 3:51 C/C
-DAN REED NETWORK
"LONG WAY TO GO" 3:40
MERCURY RECORDS


mercury
a PolyGram company
RICHIE SAMBORA
BILLY FALCON
DAN REED NETWORK

ELEKTRA ENTERTAINMENT

NATALIE COLE
"THE CHRISTMAS SONG"
3:42 (CC)


ELEKTRA ENTERTAINMENT
NATALIE COLE
"THE CHRISTMAS SONG"
3:42 (CC)

NATALIE COLE
"THE CHRISTMAS SONG"
3:42 (CC)

Elektra Entertainment
75 Rockefeller Plaza
New York NY 10019

345 North Maple Drive
Suite 123
Beverly Hills CA 90210

3M
T-15 VHS

DAN SEALS
"WE ARE ONE" CLOSED CAPTIONED
TIME - 3:55
WARNER BROS. RECORDS


DAN SEALS
"WE ARE ONE"
CLOSED CAPTIONED
TIME - 3:55
PLEASE RETURN TO:
WARNER BROS. RECORDS
1815 DIVISION
NASHVILLE, TN 37203



ARTIST:

HELEN BRUNER

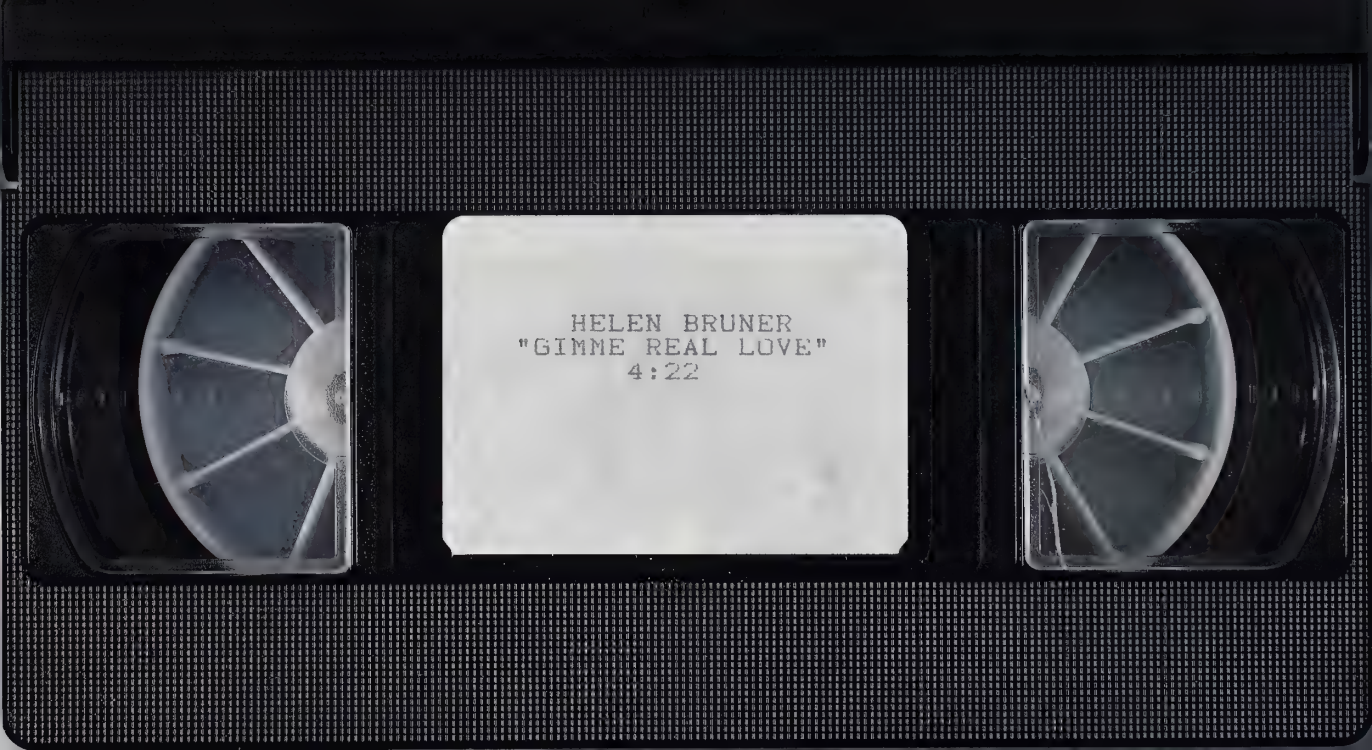
TITLE:

"GIMME REAL LOVE"

TIME:

4:22

ADDITIONAL INFO:


HELEN BRUNER
"GIMME REAL LOVE"
4:22

NEW AND HOT!

HERE IT IS!!!!
THE NEW AND HOT VIDEO FROM.....

HELEN BRUNER

"Gimme Real Love"

YES...THIS NEW SINGLE IS BREAKING AND BREAKING BIG...AT URBAN RADIO..IN THE CLUBS...AND NOW ON TO CROSSOVER/CHR RADIO!!!!!!!!!!

****

D O N ' T W A I T . . . D O N ' T HESITATE...CHECK OUT THIS NEW VIDEO FROM PHILLY'S OWN, HELEN BRUNER!!!!ON CARDIAC RECORDS.





ARTIST: HELEN BRUNER

TITLE: "GIMME REAL LOVE"

TIME: 4:22


VHS
VIDEO CASSETTE
THIS SIDE IN
The Cranberries: Live
800 631 669 - 3
Island (66:57)
VP94-032


"Amanda Ghost delivers a classic, powerful sounding vocal that blows you away."
– Liam Howlett of The Prodigy
"Her music is like stadium rock for agoraphobics – it's gloriously uplifting but you can stay home with it too." – Boy George
AMANDA GHOST
idol
"Her songs snap at your heels and smother you in emotional noise..."
– Melody Maker
"Amanda Ghost has everything it takes to be a pop star...the voice, the looks, and the ambition..." – London Telegraph


Insert this side into recorder
Do not touch the tape inside
AMANDA GHOST
"Idol"

Insert this side into recorder ▲ Do not touch the tape inside VHS

THE MASTERING STUDIO

3300 Warner Blvd.
Burbank, CA 91505
(818) 953-3399

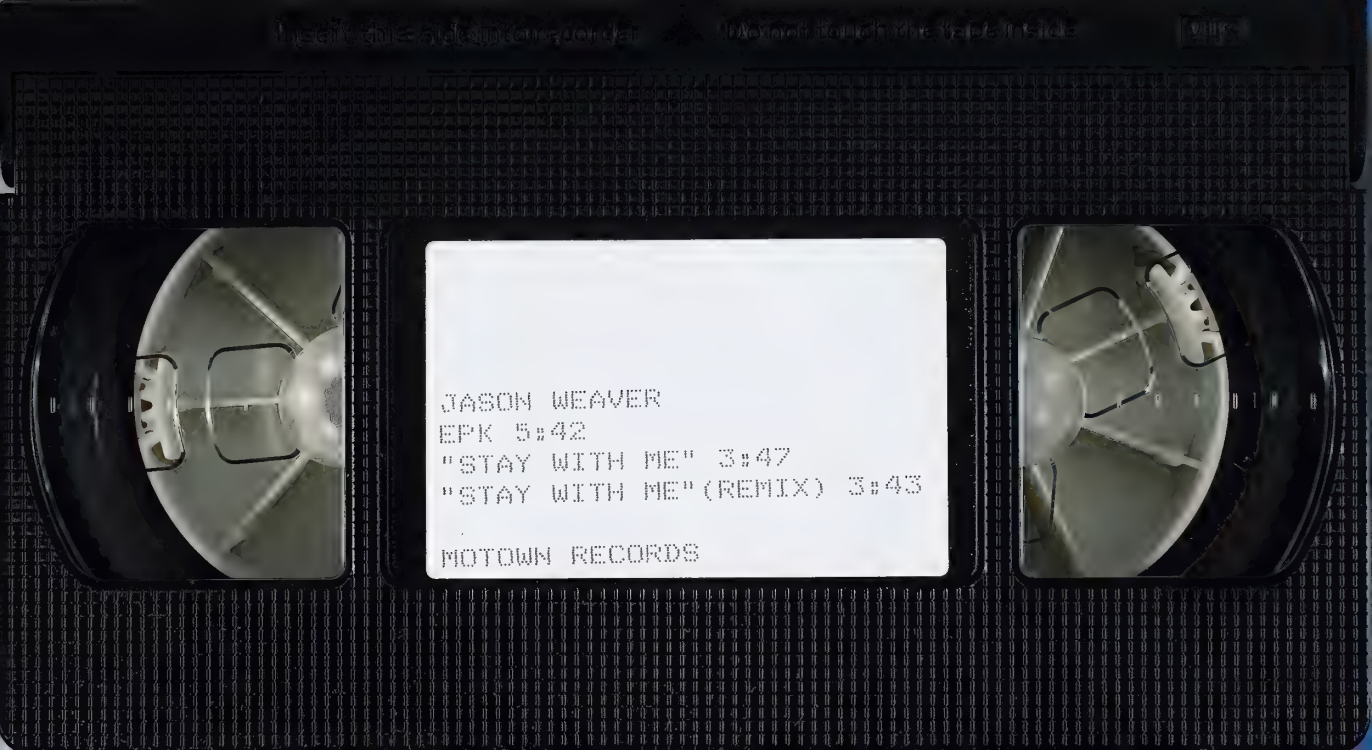
FILTER
"PHENOMENOLOGY"

93:08

PART 2 OF 2

VHS NTSC (Stereo)
Warner Bros. Records, Inc.
The Mastering Studio 09/26/1996 W011217

TMS-30034


JASON WEAVER
EPK 5:42
"STAY WITH ME" 3:47
"STAY WITH ME"(REMIX) 3:43
MOTOWN RECORDS

JASON WEAVER
EP'K 5:42
"STAY WITH ME" 3:47
"STAY WITH ME"(REMIX) 3:43 MOTOWN RECORDS



PRODUCERS POST

A HUNT-JAFFE COMPANY

2625 West Olive Ave.
Burbank, CA 91505
(818) 841-6750

CATATONIA

"I AM THE MOB"

Vapor Records

PRODUCERS POST
A HUNT-JAFFE COMPANY
2625 West Olive Ave.
Burbank, CA 91505
(818) 841-6750

CATATONIA
"I AM THE MOB"

TRT 3:10

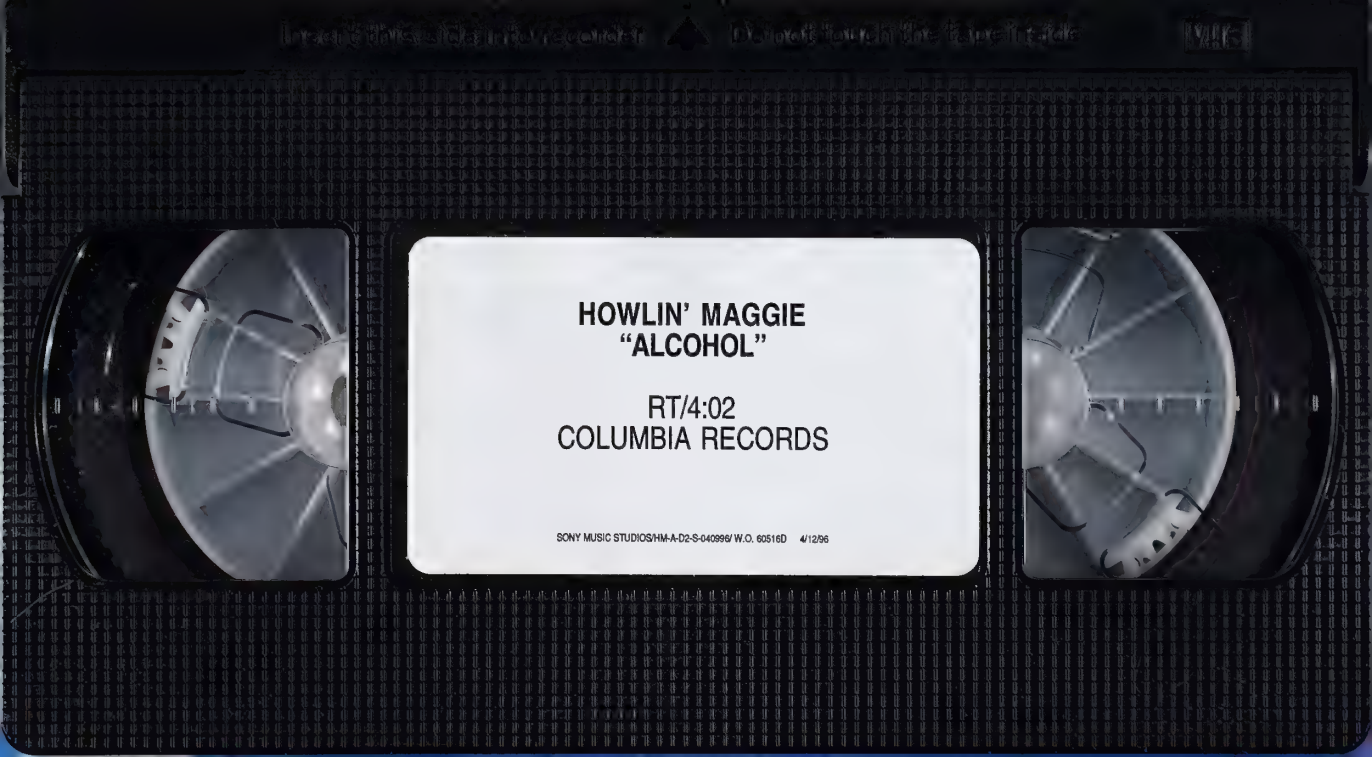
VHS NTSC
Vapor Records
05/04/98


PRODUCERS
POST
A HUNT-JAFFE COMPANY
2625 West Olive Ave.
Burbank, CA 91505
(818) 841-6750
CATATONIA
"I AM THE MOB"
TRT 3:10
VHS NTSC
Vapor Records
05/04/98

HOWLIN' MAGGIE
"ALCOHOL"

RT/4:02
COLUMBIA RECORDS

SONY MUSIC STUDIOS/HM-A-D2-S-040996/ W.O. 60516D 4/12/96


HOWLIN' MAGGIE
"ALCOHOL"
RT/4:02
COLUMBIA RECORDS
SONY MUSIC STUDIOS/HM-A-D2-S-040996/ W.O. 60516D 4/12/96

HOWLIN' MAGGIE
"ALCOHOL"

RT/4:02
COLUMBIA
RECORDS

SONY MUSIC STUDIOS/HM-A-D2-S-040996/
W.O. 60516D 4/12/96

DUBS

- DAVE WAKELING -

"SHE'S HAVING
A BABY"

LENGTH: 3:55 MINS.

AV3321
1/22/88
PARAMOUNT
AUDIO VIDEO

STEREO

DUBS

Dubs Incorporated
Video Tape Duplication

6360 Delongpre Ave.
Hollywood, CA 90028
(213) 461-3726

DAVE WAKELING

"SHE'S HAVING A BABY"

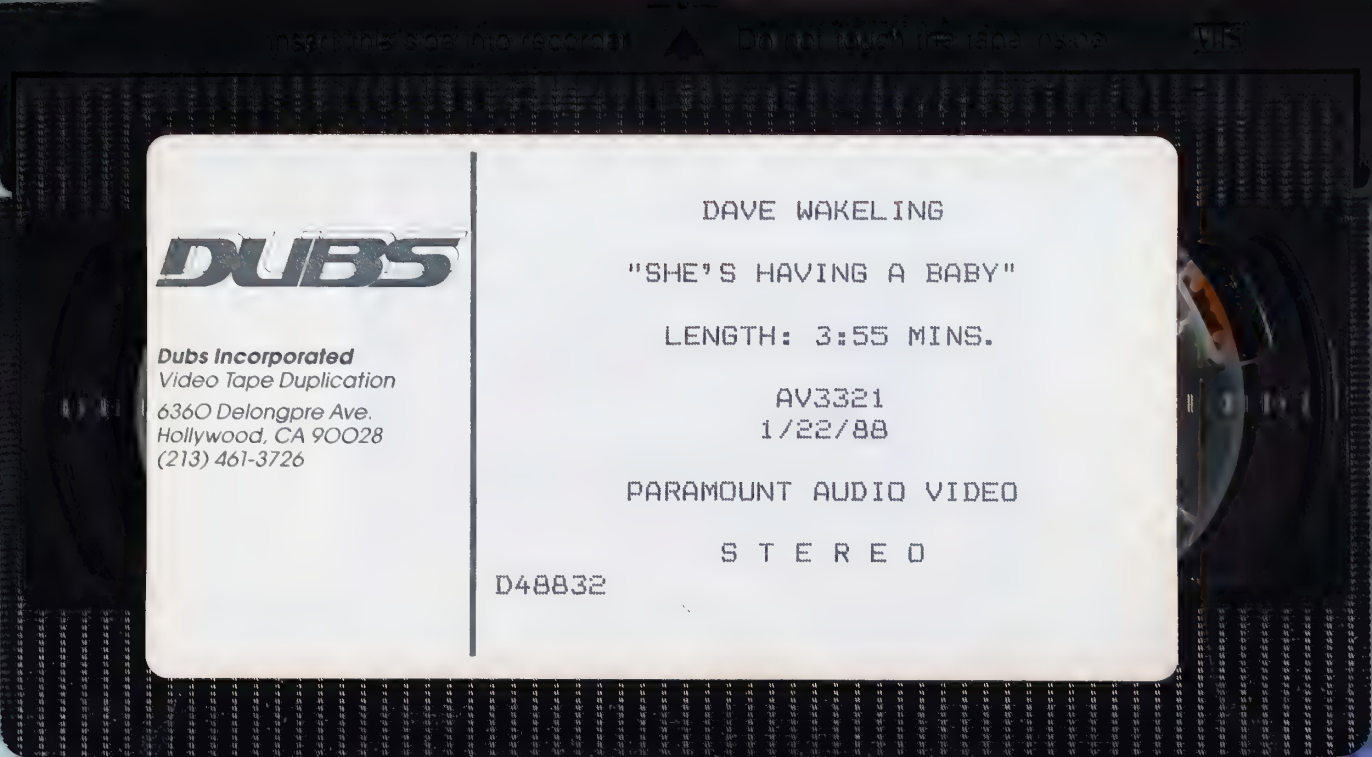
LENGTH: 3:55 MINS.

AV3321
1/22/88

PARAMOUNT AUDIO VIDEO

S T E R E O

D48832


DUBS
Dubs Incorporated
Video Tape Duplication
6360 Delongpre Ave.
Hollywood, CA 90028
(213) 461-3726
DAVE WAKELING
"SHE'S HAVING A BABY"
LENGTH: 3:55 MINS.
AV3321
1/22/88
PARAMOUNT AUDIO VIDEO
S T E R E O
D48832

EPIC RECORDS
METAL CHURCH
"DATE WITH POVERTY"
5:44 MC-DWP-S-042291E
189333MW 6/23/92


Insert this side into recorder
Do not touch the tape inside
EPIC RECORDS
METAL CHURCH
"DATE WITH POVERTY"
5:44 MC-DWP-S-042291E
189333MW 6/23/92

EPIC RECORDS

METALCHURCH

"DATE WITH
POVERTY"

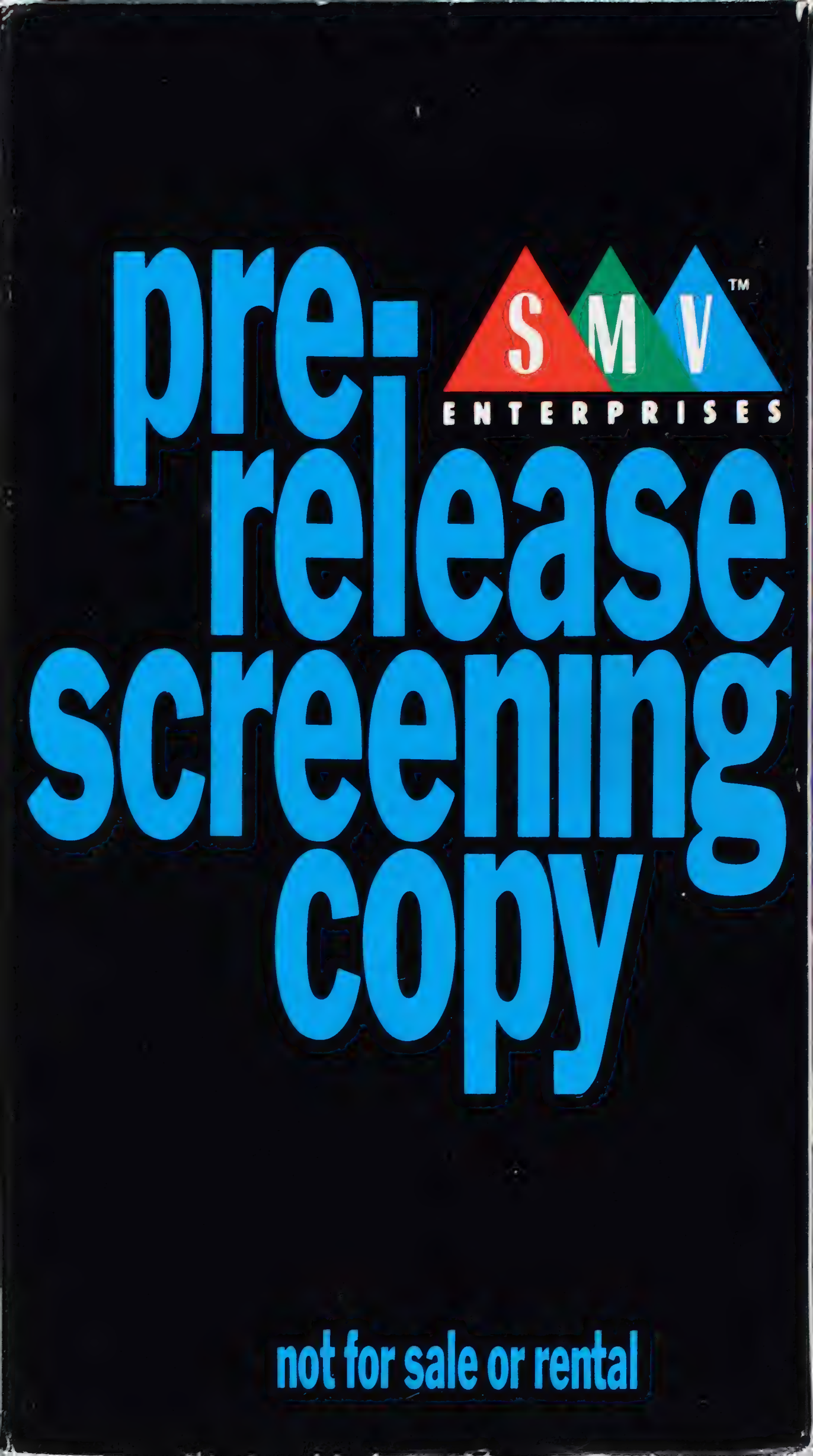
5:44 MC-DWP-S

-042291E

189333MW

6/23/92


SNEAK PREVIEW:
MOTORHEAD LIVE
EVERYTHING LOUDER THAN
EVERYTHING ELSE
19V-49033
RUNNING TIME: 75 MINUTES
IN STORE: 6/4/91
NOT FOR SALE OR RENTAL
(C) 1991 SONY MUSIC
ENTERTAINMENT INC.


pre-release screening copy
SMV
ENTERPRISES
not for sale or rental

"P D A"

BY

AUDIO ADRENALINE

FROM THE ALBUM

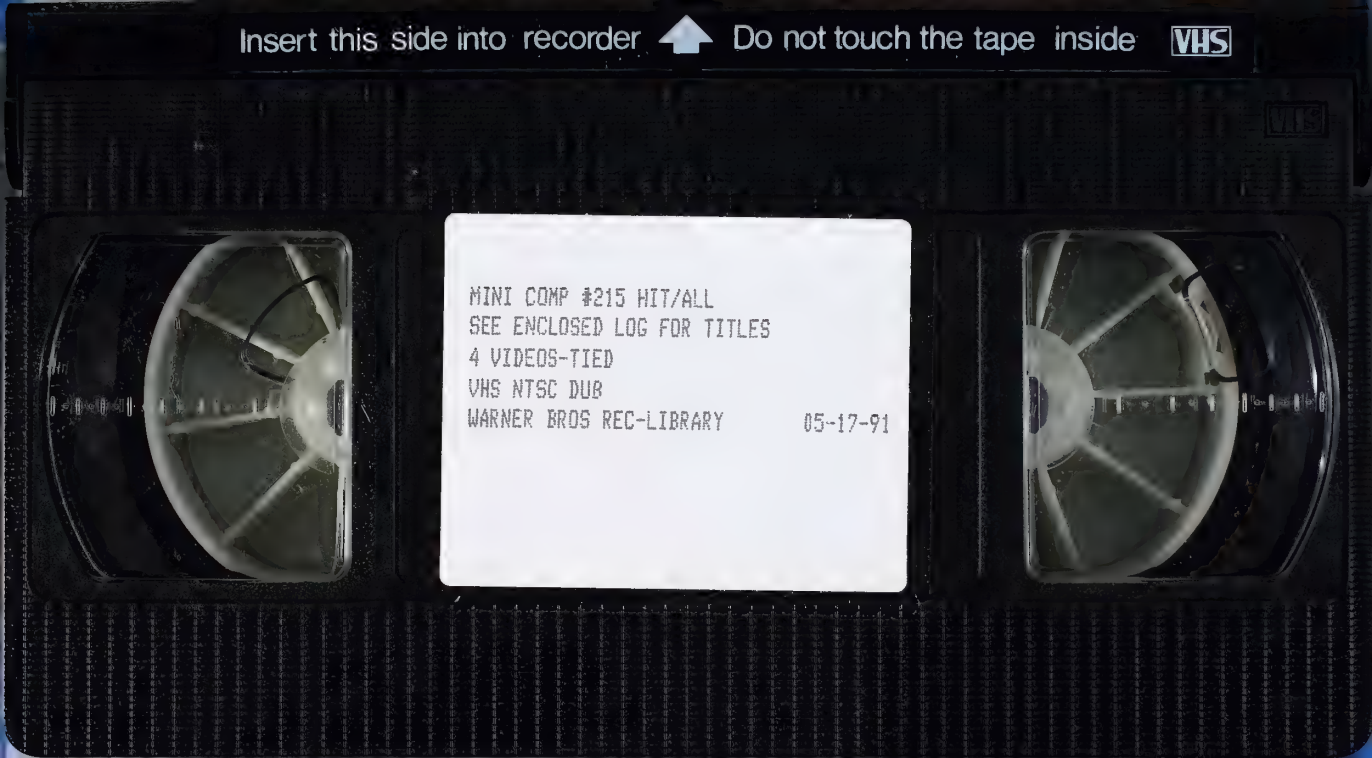
"AUDIO ADRENALINE"

TIME - 4:07

THE FOREFRONT COMMUNICATIONS
GROUP, INC.


"P D A"
BY
AUDIO ADRENALINE
FROM THE ALBUM
"AUDIO ADRENALINE"
TIME - 4:07
THE FOREFRONT COMMUNICATIONS
GROUP, INC.

MINI COMP #215 HIT/ALL
SEE ENCLOSED LOG FOR TITLES
4 VIDEOS-TIED
VHS NTSC DUB
WARNER BROS REC-LIBRARY 05-17-91


Insert this side into recorder
Do not touch the tape inside
VHS
MINI COMP #215 HIT/ALL
SEE ENCLOSED LOG FOR TITLES
4 VIDEOS-TIED
VHS NTSC DUB
WARNER BROS REC-LIBRARY
05-17-91

MINI COMP $215 HIT/ALL

1. ELVIS COSTELLO
"THE OTHER SIDE OF SUMMER" 3:52
FROM THE WARNER BROS. ALBUM
(MIGHTY LIKE A ROSE) WARNER BROS RECORDS

2. AL B. SURE! "HAD ENUF?" 4:00
FROM THE WARNER BROS. ALBUM
(PRIVATE TIMES.AND THE WHOLE 91)WARNER BROS.REC.

3. SEAL "CRAZY" 4:28
FROM THE SIRE/WARNER BROS. ALBUM(SEAL) SIRE REC.

4. JASMINE GUY "JUST WANT TO HOLD YOU" 4:10
FROM THE WARNER BROS. ALBUM
(JASMINE GUY) WARNER BROS. RECORDS

4 VIDEOS-TIED *VHS NTSC DUB*

MINI COMP #215
HIT/ALL
4 VIDEOS-TIED
SEE ENCLOSED LO
FOR TITLES

VHS NTSC DUB
WARNER BROS REC
-LIBRARY
05-17-91
C90819

GRAND ROYAL

TITAN

CORAZON 3:50

TITAN VS LOS

EXTRAÑOS

CORAZON

(TEPACHITO'S

OUT) 3:23

TITAN

C'MON FEEL

THE NOISE

3:50

GRAND ROYAL

TITAN "CORAZON"	3:50
TITAN VS LOS EXTRANOS	
"CORAZON" (TEPACHITO'S CUT)	3:23
TITAN "C'MON FEEL THE NOISE	3:50

VHS NTSC DUB

09/01/99

W/O# 925564


Insert this side into recorder
Do not touch the tape inside
VHS
GRAND ROYAL
TITAN "CORAZON" 3:50
TITAN VS LOS EXTRANOS
"CORAZON" (TEPACHITO'S CUT) 3:23
TITAN "C'MON FEEL THE NOISE 3:50
VHS NTSC DUB
09/01/99
W/O# 925564


Michael Monroe
MAN WITH NO EYES
THE VIDEO FROM
THE MERCURY LP
"NOT FAKIN' IT"
VP 106


Michael Monroe
MAN WITH NO EYES
FROM THE MERCURY LP
"NOT FAKIN' IT"
VP 106
For Promotional Use Only - Not For Sale

VDI INC.

REALITY TRAIN PICTURES
LIVE WITH THIS
"ADRIFT IN AMERICA"
LENGTH: 85:00
VHS NTSC DUB
04/20/93 W/O 88715

6920 Sunset Blvd. / Hollywood, California 90028 / 213-957-5500 / FAX: 213-957-9500


VDI
INC.
REALITY TRAIN PICTURES
LIVE WITH THIS
"ADRIFT IN AMERICA"
LENGTH: 85:00
VHS NTSC DUB
04/20/93 W/O 88715

VDI INC.

REALITY TRAIN

PICTURES

LIVE WITH

THIS

"ADRIFT IN

AMERICA"

85:00

VHS NTSC DUB

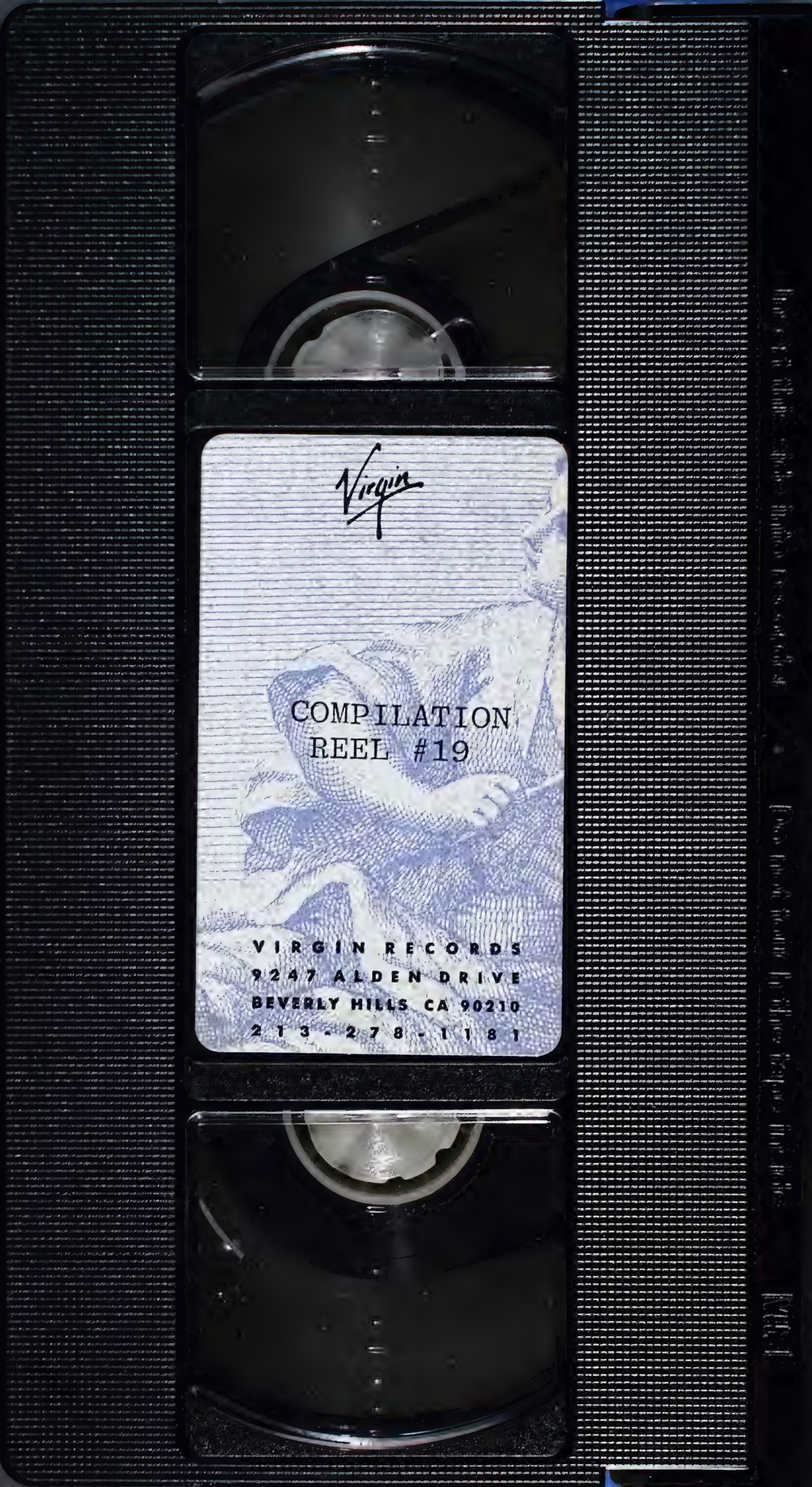
04/20/93


Virgin
COMPILATION
REEL #19
VIRGIN RECORDS
9247 ALDEN DRIVE
BEVERLY HILLS CA 90210
213-278-1181

VIRGIN COMPILATION
REEL #19

1) JOHNNY HATES JAZZ
"SHATTERED DREAMS"
2) ZIGGY MARLEY
"TOMORROW PEOPLE"
3) MILLIONS LIKE US
"IN LOVE WITH YOURSELF"
4) DAVID SYLVAN
"ORPHEUS"
5) BALAAM AND THE ANGEL
"I LOVE THE THINGS YOU
DO TO ME"
6) LAST EMPEROR "THEME FROM
THE LAST EMPEROR
RAIN/THE LAST CORONATION
7) GARY TAYLOR




Virgin
COMPILATION
REEL #19
VIRGIN RECORDS
9247 ALDEN DRIVE
BEVERLY HILLS CA 90210
213-278-1181

A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS


MCA
HOME VIDEO
SCREENING CASSETTE
MCA
HOME VIDEO
MCA
HOME VIDEO
MCA

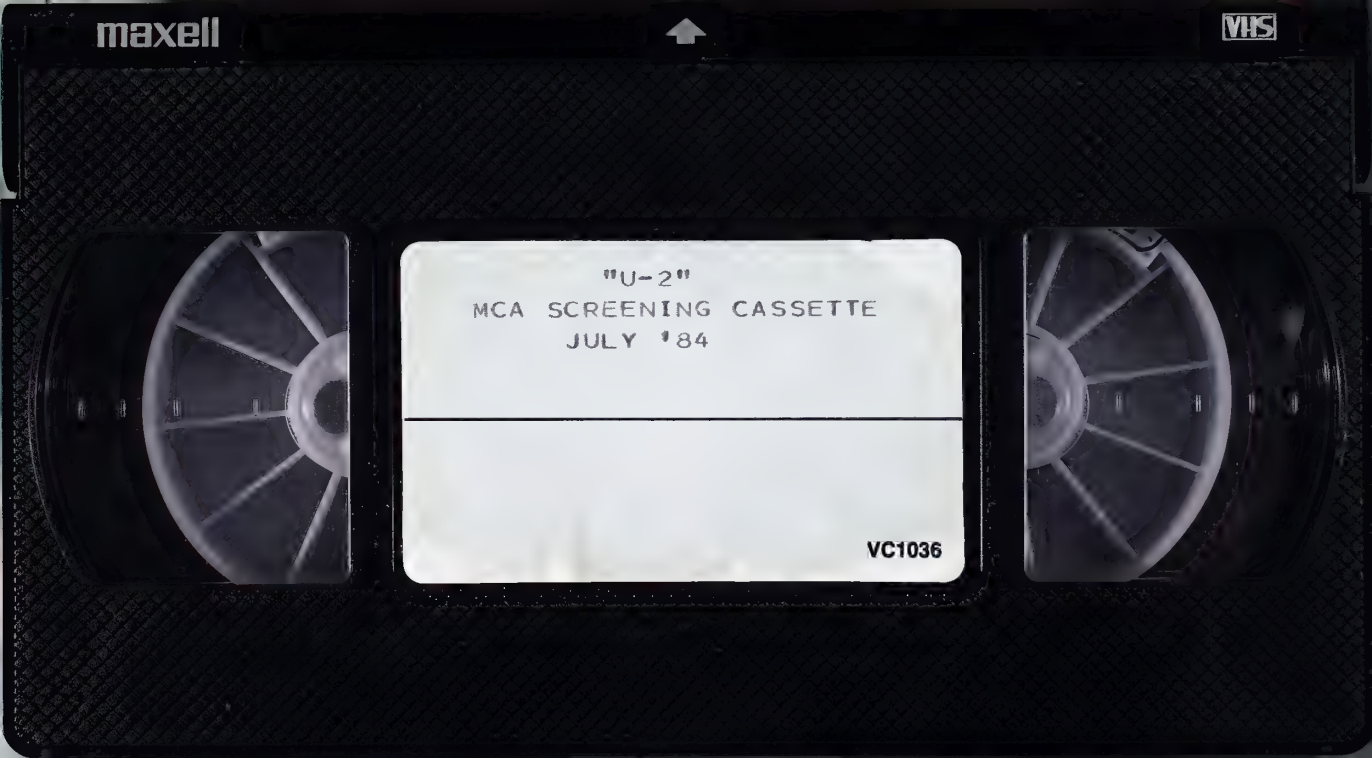
"U-2"
MCA SCREENING CASSETTE
JULY '84

VC1036

This cassette is the property of MCA Home Video, Inc. and is being provided for promotional use only. Any duplication or sale of this cassette is strictly prohibited.

MCA™ HOME VIDEO

70 Universal City Plaza, Universal City, CA 91608


maxell
VHS
"U-2"
MCA SCREENING CASSETTE
JULY '84
VC1036


E214AA
T-60
U-TWO
MCA
0024854-V50060
070584-V 4451-2-1-

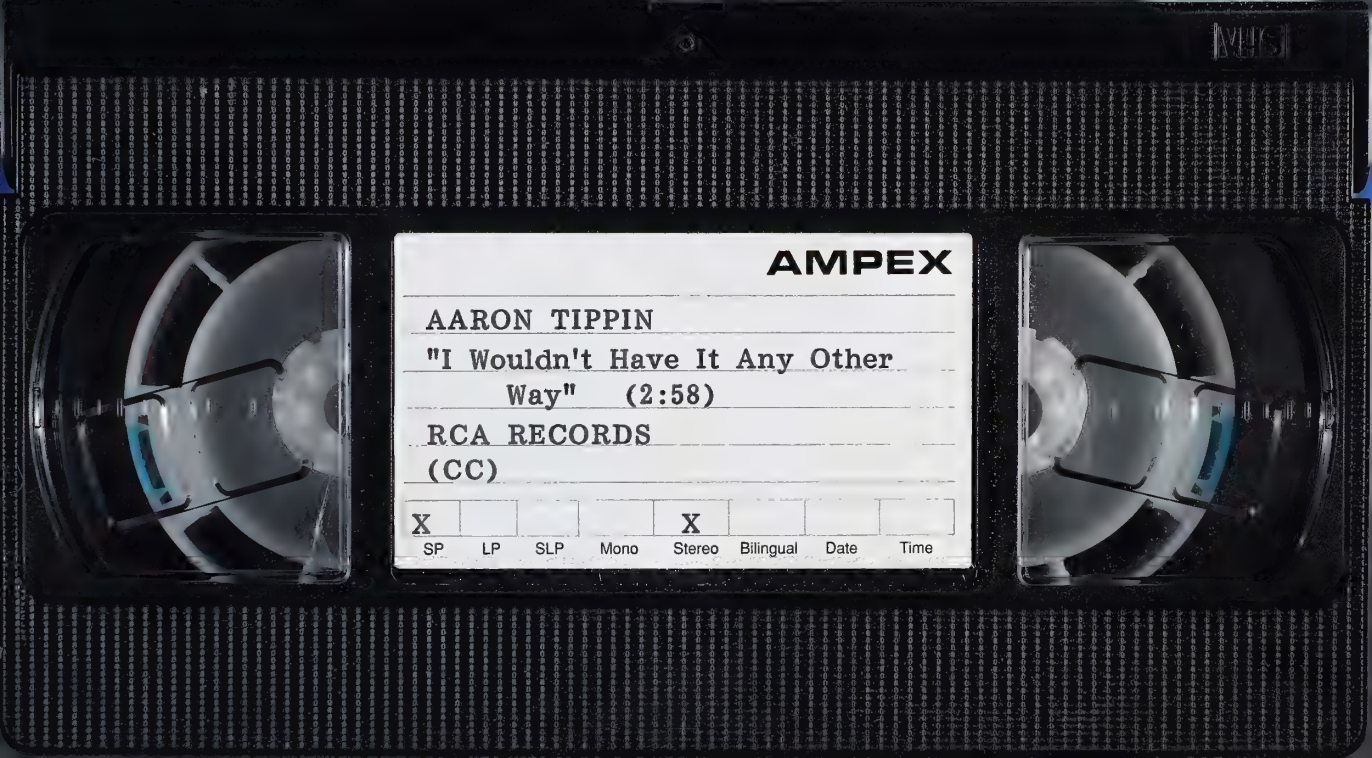
AMPEX

AARON TIPPIN

"I Wouldn't Have It Any Other Way" (2:58)

RCA RECORDS (CC)

VHS


AMPEX
AARON TIPPIN
"I Wouldn't Have It Any Other Way" (2:58)
RCA RECORDS
(CC)
X
X
SP
LP
SLP
Mono
Stereo
Bilingual
Date
Time

"IT'S A BLOCKBUSTER!
Duke Ellington let a song go out of his heart and into ours. It will knock you breathless!" —NBC-TV

Memorable music and incredible dancing transport you into the Grand Duke's world!



Here's the eye-popping, foot-stomping, Tony award-winning musical extravaganza that will send you into jazz heaven!

It's an unforgettable celebration of the genius of Duke Ellington, brought to vibrant life with incredible talents, award-winning costumes, and all the lights and colors of Broadway!

And the Grand Duke's most cherished songs are all here, in full, vivid stereo:

- TAKE THE 'A' TRAIN
- SOLITUDE
- SATIN DOLL
- PERDIDO
- IT DON'T MEAN A THING
- SOPHISTICATED LADY
- I GOT IT BAD AND THAT AIN'T GOOD
- MOOD INDIGO
- DON'T GET AROUND MUCH ANYMORE
- CARAVAN
- I LET A SONG GO OUT OF MY HEART
- I'M BEGINNING TO SEE THE LIGHT
- IN A SENTIMENTAL MOOD
- COTTON TAIL
- DO NOTHING 'TIL YOU HEAR FROM ME
- LOVE YOU MADLY
- THINGS AIN'T WHAT THEY USED TO BE
- I'VE GOT TO BE A RUG CUTTER
- MUSIC IS A WOMAN
- THE MOOCH
- HIT ME WITH A HOT NOTE AND WATCH ME BOUNCE
- EVERYTHING BUT YOU
- BLI-BLIP
- DROP ME OFF IN HARLEM
- ROCKIN' IN RHYTHM
- DUKE'S PLACE
- JUST SQUEEZE ME
- DANCERS IN LOVE
- ECHOES OF HARLEM
- I'M JUST A LUCKY SO AND SO
- IMAGINE MY FRUSTRATION
- KINDA DUKISH
- I'M CHECKING OUT GOOMBYE
- KO KO

The whirlwind dancing is tremendous; the sparkling sets are outrageous; the music is...well...pure Ellington! So take the 'A' train to the brightest entertainment in town—Duke Ellington's *Sophisticated Ladies*!

Approx. 108 minutes

STARRING HINTON BATTLE PHYLLIS HYMAN SPECIAL GUEST PAULA KELLY
ALSO STARRING TERRI KLAUSNER GREGG BURGE AND GARY Q. LEWIS



Thrill to the impassioned sound of the city as heard through Ellington's ears!

J2 COMMUNICATIONS
10850 Wilshire Blvd.
Los Angeles, CA 90024
A Black Tie
Network Production
Program content ©1982
Oak Media Development Corp.
Package design
©1988 J2 Communications
ISBN 1-55875-033-9


BETELGEUSE
PRODUCTIONS INC.
Printed on Recycled Papers
DAN DEED NETWORK
'MIX IT UP'

BETELGEUSE PRODUCTIONS INC.

44 east 32nd street, new york, ny 10016

RUNNING TIME APPROX 60 MINUTES

LIVE

ZIGGY MARLEY AND THE MELODY MAKERS

3-50127

HIFI STEREO VHS

ZIGGY MARLEY AND

CONSCIOUS PARTY



LIVE

AT THE PALLADIUM

THE MELODY MAKERS



CONSCIOUS PARTY
TOMORROW PEOPLE
TUMBLIN' DOWN
LEE & MOLLY
WE PROPOSE
WHAT'S TRUE
RAT RACE
TIME WILL TELL
UNUH NUH LISTEN YET
WE LOVE REGGAE
MUSIC: GIVE IT
ALL YOU GOT
LORD WE A COME

DIRECTED BY LESLIE LIBMAN AND
LARRY WILLIAMS
PRODUCED BY DAVID NAYLOR

ALL SONGS WRITTEN BY: ZIGGY MARLEY
ALL SONGS PUBLISHED BY:
ZIGGY MUSIC INC.
ALL SONGS ADMINISTERED BY:
COLGEMS-EMI MUSIC INC. (ASCAP)
EXCEPT: TUMBLIN' DOWN:
WRITTEN BY ZIGGY MARLEY &
TYRONE DOWNIE
RAT RACE:
WRITTEN BY BOB MARLEY
PUBLISHED BY BOB MARLEY
MUSIC LTD.
TIME WILL TELL:
WRITTEN BY BOB MARLEY
PUBLISHED BY BOB MARLEY
MUSIC LTD.
UNUH NUH LISTEN YET:
WRITTEN BY ZIGGY MARLEY &
CONSTANTINE WALKER

DESIGN BY: SARAJO FRIEDEN

RUNNING TIME APPROX 60 MINUTES
HIFI STEREO VHS

©1988 VIRGIN RECORDS AMERICA, INC.
"DOLBY" AND THE ⊡ ARE TRADEMARKS OF DOLBY LABORATORIES LICENSING CORPORATION.
THIS PROGRAM HAS BEEN DUPLICATED FROM A DIGITAL AUDIO SOURCE. VIRGIN RECORDS AMERICA, INC. 9247 ALDEN DRIVE, BEVERLY HILLS, CA 90210. FOR NON-COMMERCIAL PRIVATE EXHIBITION IN HOMES ONLY. ANY PUBLIC PERFORMANCE, OTHER USE, OR COPYING IS STRICTLY PROHIBITED. ALL RIGHTS UNDER COPYRIGHT RESERVED. PRINTED IN USA.

0 7567-50127-3 3

VIRGIN MUSIC VIDEO


ZIGGY MARLEY AND THE MELODY MAKERS
CONSCIOUS PARTY
LIVE AT THE PALLADIUM
DIRECTED BY LESLIE LIBMAN AND LARRY WILLIAMS
PRODUCED BY DAVID NAYLOR
RUNNING TIME APPROX 60 MINUTES HIFI STEREO. VHS 3-50127
FOR NON-COMMERCIAL PRIVATE EXHIBITION IN HOMES ONLY. ANY PUBLIC PERFORMANCE, OTHER USE, OR COPYING IS STRICTLY PROHIBITED. ALL RIGHTS UNDER COPYRIGHT RESERVED.
FBI WARNING: FEDERAL LAW PROVIDES SEVERE CIVIL AND CRIMINAL PENALTIES FOR THE UNAUTHORIZED REPRODUCTION, DISTRIBUTION OR EXHIBITION OF COPYRIGHTED MOTION PICTURES AND VIDEO TAPES (TITLE 17, UNITED STATES CODE, SECTION 501 AND 506). THE FEDERAL BUREAU OF INVESTIGATION INVESTIGATES ALLEGATIONS OF CRIMINAL COPYRIGHT INFRINGEMENT. (TITLE 17, UNITED STATES CODE, SECTION 506)
VIRGIN RECORDS AMERICA, INC. 9247 ALDEN DRIVE,
BEVERLY HILLS, CA 90210.
©1988 VIRGIN RECORDS AMERICA, INC. PRINTED IN USA.
VIRGIN MUSIC VIDEO

For Promotional Use Only

the Waterboys

THE WHOLE OF THE MOON



from the album

BEST OF THE WATERBOYS '81-'90

VPRO 25051

Chrysalis

℗ & © 1991 Ensign Records, Ltd. A sub. of Chrysalis Records Ltd.
Dist by Chrysalis Records, Inc. 645 Madison Ave. NY, NY 10022

ensign

Warning: For non-commercial exhibition only. Any public performance or other use or reproduction of this tape is prohibited by Federal law and subject to criminal prosecution.


Chrysalis
© Chrysalis Records Inc 1988
THE WATER BOYS
"THE WHOLE OF THE MOON"
LP - THE BEST OF THE
WATER BOYS '81 - '90
4x05

Chrysalis

Please Return to:
Chrysalis Records Inc. Video Dept.
645 Madison Avenue, New York, New York 10022-1010

THE WATER BOYS
"THE WHOLE OF THE MOON"
L.P - THE BEST OF THE
WATER BOYS '81 - '90
4:55

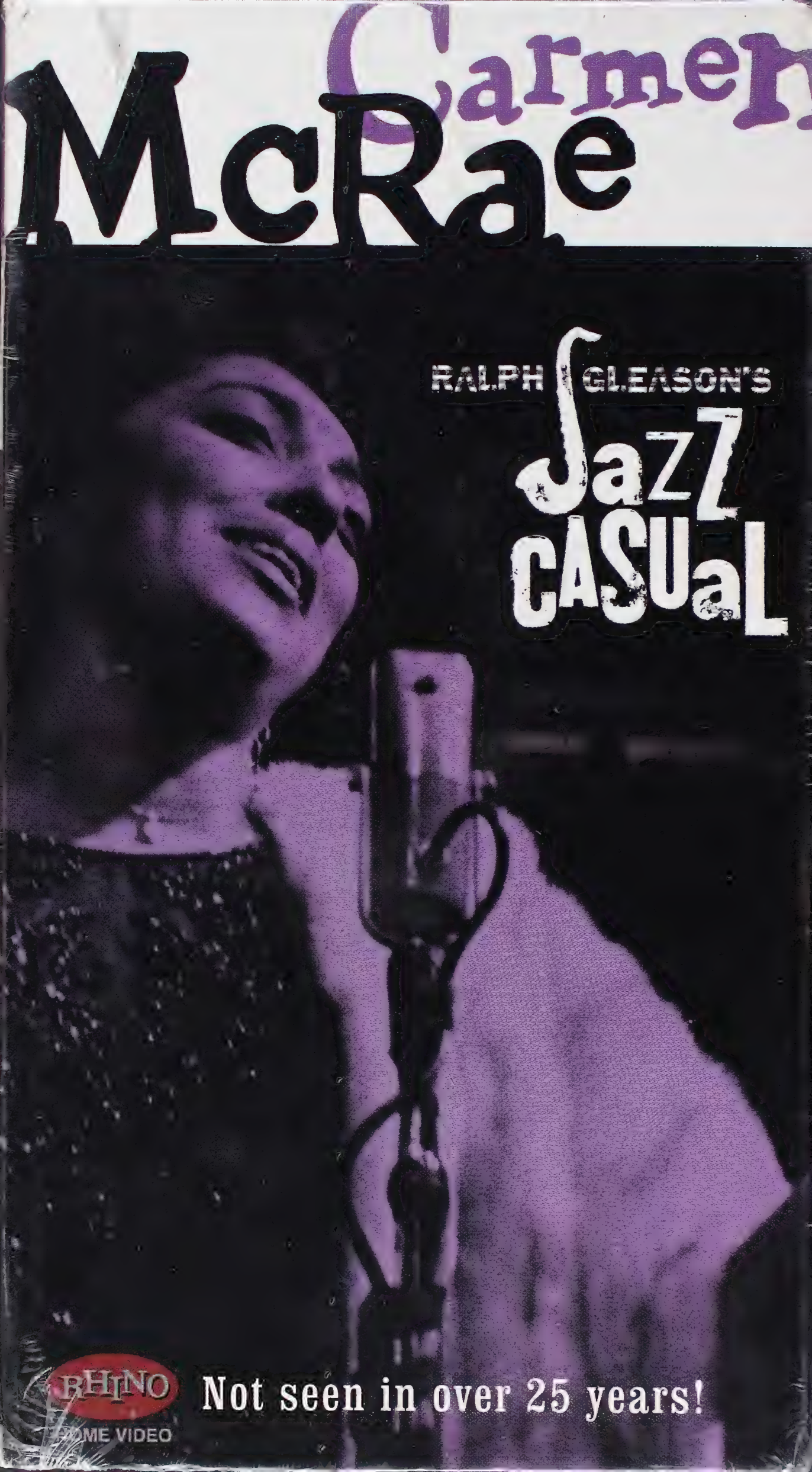


Carmen McRae

Jazz Casual

RHINO HOME VIDEO
R3 2583

Carmen McRae

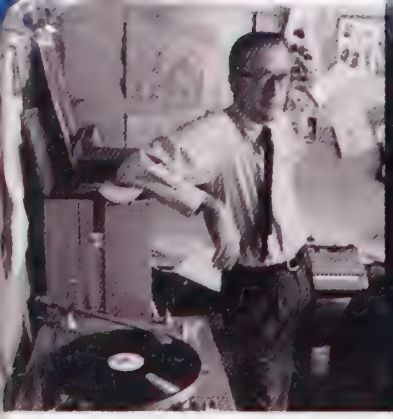


RALPH GLEASON'S

JAZZ CASUAL

RHINO HOME VIDEO

Not seen in over 25 years!



RALPH GLEASON'S

Jazz Casual

ISBN 1-56605-472-9

0 8122-72583-3 7

LIVE MUSIC PERFORMANCES AND INTERVIEWS

I loved Carmen McRae. Not because she was a great singer and interpreter of songs. She was. She could take a mediocre song and make it great. Or a great song and make it magnificent. Or a magnificent song and . . . well, you get the idea.

I loved Carmen because, of all the jazz musicians my father knew, she made me feel the most special when I was around. I'd go with my father to a nightclub to see her, and she would always make sure the waitresses brought the milk, or juice, to drink, and usually would come over and plant a big kiss on my cheek. I'd walk around all night with Carmen's lip imprint on my face.

But, Lord, that women could sing. She didn't even need an audience, her connection to the music was so strong. In this rare television appearance on Jazz Casual, with the Vince Guaraldi Trio, Carmen performs on an empty soundstage, with no audience other that the production crew and producer/host Ralph Gleason. And, still she manages to imbue her performance with such emotion, such commitment, she could have been singing directly to you . And so she is.

—Toby Gleason

Toby Gleason is a 30-year music business veteran, nationally credited voiceover performer, and son of Ralph J. Gleason.

Carmen McRae	vocals
Norman Simmons	piano
Walter Perkins	drums
Victor Sproles	bass

I'm Gonna Lock My Heart 2:37
Trouble Is A Man 3:27
If You Never Fall In LoveWith Me 3:37
'Round Midnight 4:29
Love For Sale 4:26
Exactly Like You :24

Air date: March 15, 1968

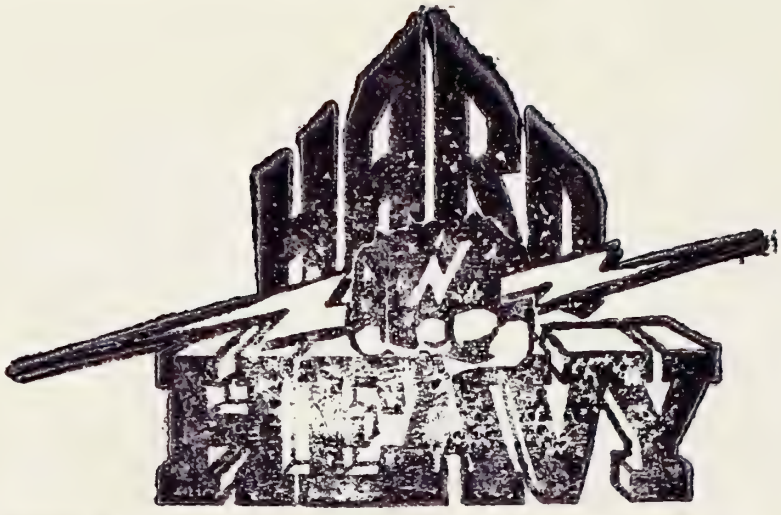
±30 minutes/b&w

To find out more about Rhino Entertainment Company, our address on the World Wide Web is www.rhino.com

RHINO HOME VIDEO, 10635 Santa Monica Blvd., Los Angeles, CA 90025-4900. Packaging
©Rhino Entertainment Company, d/b/a Rhino Home Video. Program ©1995 Jazz Casual Productions, Inc.
By license from Jazz Casual Productions, Inc. All rights reserved.
Photo by Jerry Stoll ©Jerry Stoll. Printed in U.S.A.

RHINO HOME VIDEO



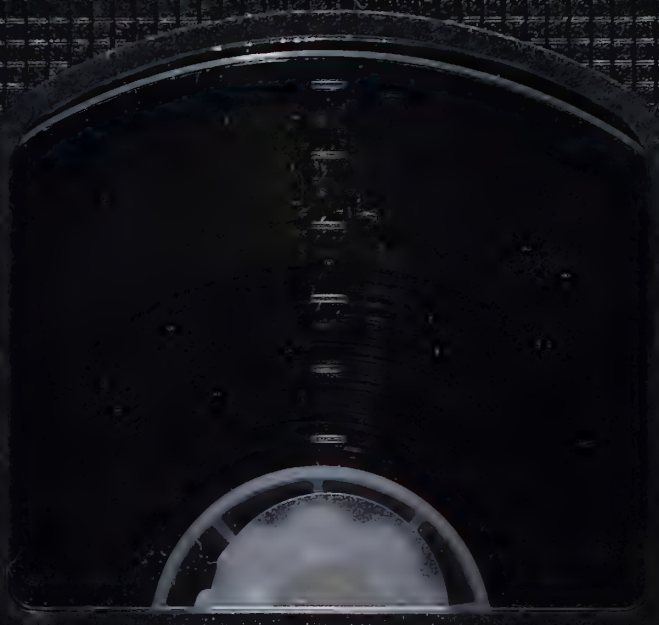


PREVIEW

COPY

VOL. ☑

120 min.



HARD HEAVY

DIGITALLY PROCESSED

HI-FI STEREO

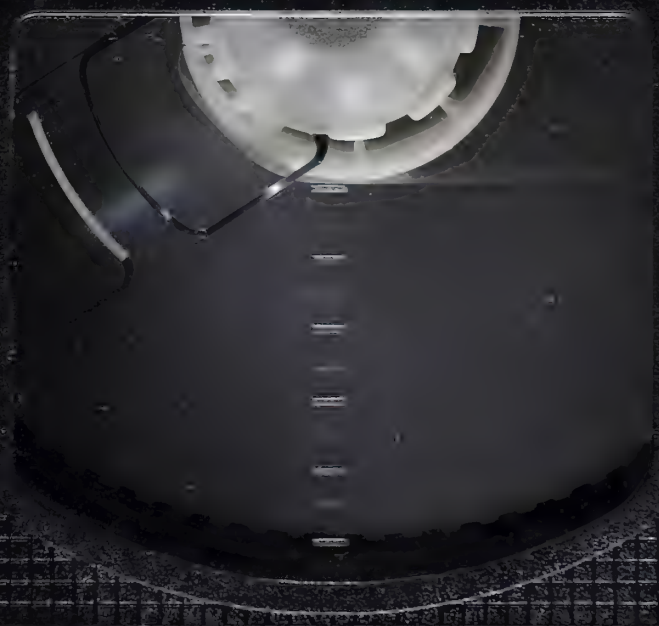
VOLUME 11

DIV - 21913

[redacted]

FBI

WARNING: Federal law provides severe civil and criminal penalties for the unauthorized reproduction, distribution or exhibition of copyrighted motion pictures, video tapes or video discs. Criminal copy-right infringement is investigated by the FBI and may constitute a felony with a maximum penalty of up to five years in prison and/or $250.000 fine.




Virgin
JULIA FORDHAM
COMPILATION
VIDEO
11:19
NTSC*STEREO*12/22/88
VIRGIN RECORDS
9247 ALDEN DRIVE
BEVERLY HILLS CA 90210
213-278-1181


V I R G I N
R E C O R D S



Virgin

JULIA FORDHAM
COMPILATION
VIDEO

11:19

NTSC*STEREO*12/22/88

VIRGIN RECORDS
9247 ALDEN DRIVE
BEVERLY HILLS CA 90210
213-278-1181



Insert this side into recorder

Do not touch the tape inside


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
JUDAS PRIEST
"JOHNNY B. GOODE"
4:25

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

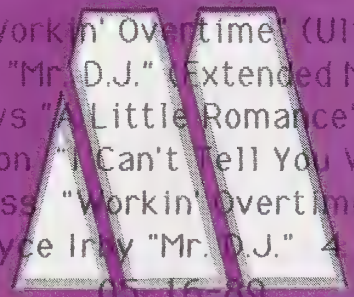
JUDAS PRIEST
"JOHNNY B. GOODE" (4:25)
FROM SOUNDTRACK LP "JOHNNY BE
GOOD" (81837) ATLANTIC RECORDS

6 SONGS TIED
TRT 31:00
05-17-89

6 songs tied

Diana Ross "Workin' Overtime" (Ultimix) 7:12
Joyce Irby "Mr. D.J." (Extended Mix) 6:30
The Boys "A Little Romance" 3:57
Gerald Alston "I Can't Tell You Why" 4:17
Diana Ross "Workin' Overtime" 4:14
Joyce Irby "Mr. D.J." 4:14

05-16-89



MOTOWN
MUSIC VIDEO

6255 Sunset Boulevard, Los Angeles, CA 90028 (213) 468-3500 Fax (213) 856-0341

Manufactured and distributed by MCA Music Video, 70 Universal City Plaza, Universal City, CA 91608 (818) 777-5279 Fax (818) 760-1104


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
FAMILY STAND
"GHETTO HEAVEN"
4:44 DOLBY

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-FAMILY STAND
"GHETTO HEAVEN"
4:44 DOLBY
FROM LP "CHAIN"
(82036) ATLANTIC RECORDS

A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

SIMPLY RED
"STARS" 4:06 C/C
FROM LP "STARS" (91773)
ATCO/EASTWEST/ATLANTIC RECORDS




A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
SIMPLY RED
"STARS"

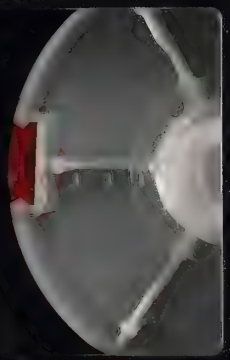

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
GROUP
"MY EARTH-ANGEL"

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

GROUP
'MY EARTH
4:35 DOLBY
FROM LP "


DEDICATED/ARISTA
CRANES
"SHINING ROAD"
ARV-460

E.T. Insert this side into recorder. Do not touch the tape inside. VHS





THE VIDEO TAPE COMPANY

10523-45 Burbank Boulevard, North Hollywood, California 91601-2280 (818) 985-1666

ATLANTIC VIDEO

PRJL1

julian lennon

now you're in heaven
the video!

VHS hi-fi

DOLBY SYSTEM ON LINEAR TRACKS

"Dolby" and the double D-symbol are trademarks of Dolby Laboratories Licensing Corporation.

julian lennon

now you're in heaven







julian lennon

now you're in heaven the video!

produced by patrick leonard

video directed by tony kaye

management: tony smith & paddy spinks

photography by timothy white

The Atlantic album "Mr. Jordan" available on LP 81928-1,
Cassette 81928-4 and Compact Disc 81928-2

LICENSED FOR PROMOTION ONLY. SALE IS UNLAWFUL.
Ownership and right to possession reserved by
Atlantic Recording Corporation.

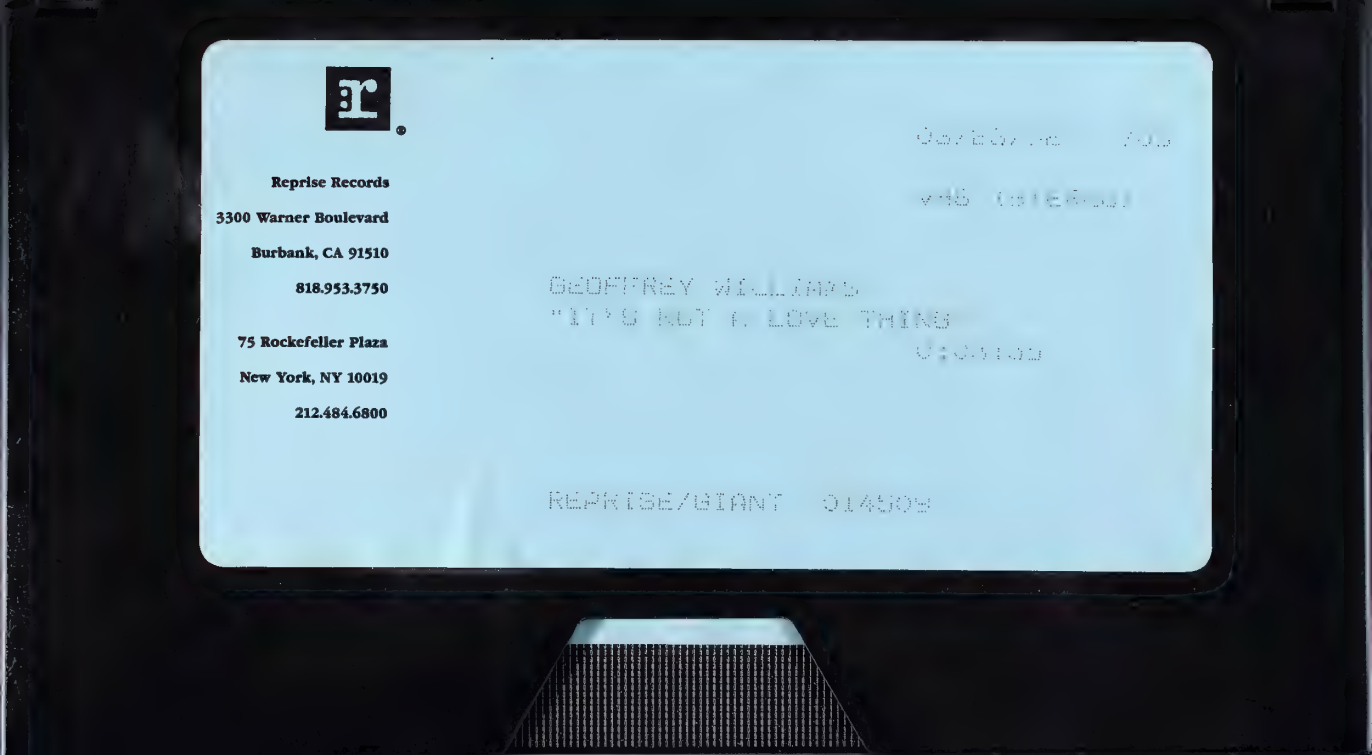
ATLANTIC
VIDEO

© 1989 Atlantic Recording Corporation
ATLANTIC RECORDING CORPORATION, 75 Rockefeller Plaza, New York, New York 10019
A Warner Communications Company. All Rights Reserved. Printed in U.S.A.
Warning: Unauthorized reproduction of this recording is
prohibited by Federal law and subject to criminal prosecution.


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
JULIAN LENNON
"NOW YOU'RE IN HEAVEN" 3:42


KID FROST
"LA RAZA"
LENGTH: 3:30 MINS.
S T E R E O
601681 5/21/90 D111853
VIRGIN RECORDS

KID FROST "LA RAZA"
LENGTH: 3:30 MINS. / * S T E R E O *
601681 5/21/90 D111853
VIRGIN RECORDS



Reprise Records

3300 Warner Boulevard

Burbank, CA 91510

818.953.3750

75 Rockefeller Plaza

New York, NY 10019

212.484.6800



Reprise Records
3300 Warner Boulevard
Burbank, CA 91510
818.953.3750

75 Rockefeller Plaza
New York, NY 10019
212.484.6800

03/23/92 7CS

VHS (STEREO)

GEOFFREY WILLIAMS
"IT'S NOT A LOVE THING"
0:03:55

REPRISE/GIANT 014503


MCA
HOME VIDEO
SCREENING CASSETTE
MCA
HOME VIDEO
MCA
HOME VIDEO
MCA

MCA SCREENERS

DOORS: LIVE AT HOLLYWOOD BOWL

P.O. # 9862

This cassette is the property of MCA Home Video, Inc. and is being provided for promotional use only. Any duplication or sale of this cassette is strictly prohibited.

MCA HOME VIDEO

70 Universal City Plaza, Universal City, CA 91608

4th & Broadway
The Disposable Heroes of Hiphoprisy
"Television The Drug Of A Nation"
Short Version W/O Intro 4:06
Short Version W/Intro 5:01
Long Version 7:33



4TH & B'WAY VIDEO



TM

© 1991 ISLAND RECORDS, INC.
FOR PROMOTIONAL USE ONLY. NOT FOR SALE


FUJI
4th & Broadway
The Disposable Heroes of Hiphoprisy
"Television The Drug Of A Nation"
Short Version W/O Intro 4:06
Short Version W/Intro 5:01
Long Version 7:33

A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-THE BELLAMY BROTHERS
"SHE DON'T KNOW THAT SHE'S
PERFECT" 3:52 DOLBY C/C
FROM LP "ROLLIN' THUNDER" (82232)
ATLANTIC RECORDS

Please Return:
JEFF WALKER/CRAIG CAMPBELL
ARISTO VIDEO PROMOTIONS
1620 16TH AVENUE SOUTH
NASHVILLE, TN 37212


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
THE BELLAMY BROTHERS
"SHE DON'T KNOW THAT
SHE'S PERFECT"

THE GRAPES OF WRATH
"I AM HERE"
:04:22
(c) 1991 CAPITOL RECORDS-EMI CANADA LTD.

A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

WINGER

"HEADED FOR A HEARTBREAK"

DOLBY 4:35

LP "WINGER" (81867)


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
WINGER
"HEADED FOR A HEARTBREAK"
DOLBY 4:35


TOBY KEITH
"A LITTLE LESS TALK & A LOT MORE ACTION"
RT: 2:48 • STEREO AUDIO
POLYGRAM RECORDS

TOBY KEITH

"A LITTLE LESS TALK & A LOT MORE ACTION"

POLYGRAM RECORDS

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-RUDE BOYS
"C'MON LET'S DO THIS"
4:05 DOLBY *C/C*
FROM LP "RUDE AWAKENING"


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
RUDE BOYS
"C'MON LET'S DO THIS"


Leann Rimes
"You Light Up My Life"
RT: 3:37 • HiFi Stereo
MCG/CURB
PLEASE RETURN TAPE TO:
ARISTOMEDIA
1620 16th Ave. South
Nashville, TN 37212

Leann Rimes "You Light Up My Life"

MCG/CURB

ARISTOMEDIA

VIXEN "EDGE OF A BROKEN HEART"(CONCEPT VER.) 4:21

(C) 1988 EMI MANHATTAN RECORDS, A
DIVISION OF CAPITOL RECORDS INC.

SUGARCUBES
"PLANET"
3:25

ELEKTRA/ASYLUM
NONESUCH RECORDS
75 ROCKEFELLER PLAZA
NY, NY 10019
(212) 484-7200
A DIVISION OF WARNER
COMMUNICATIONS INC.

elektra

ENTERTAINMENT

SUGARCUBES
"PLANET"
HERE TODAY,
TOMORROW NEXT WEEK
3:25

DIGITAL
AUDIO


elektra
ENTERTAINMENT
SUGARCUBES
"PLANET"
HERE TODAY,
TOMORROW NEXT WEEK
3:25
DIGITAL
AUDIO

PLG
Worldwide Plaza
825 Eighth Ave., NY, NY 10019

SMASH/PLG
M-DOC
"WHATEVER YOU NEED"
RT 4:00



PLG

Worldwide Plaza
825 Eighth Avenue, New York, NY 10019
a PolyGram company



PLG

a PolyGram company


FUJI
PLG
Worldwide Plaza
825 Eighth Ave., NY, NY 10019
SMASH/PLG
M-DOC
"WHATEVER YOU NEED"
RT 4:00

The Mission U.K.

Deliverance

From the new Mercury LP
Carved In Sand

vp 96

compliments of



373 N. LA CIENEGA BOULEVARD • LOS ANGELES, CALIFORNIA 90048 USA
(213) 652-9002 • FAX (213) 659-6317 • E-MAIL: SRO-US/SRO-UK


THE MISSION U.K.
DELIVERANCE
FROM THE MERCURY
LP 'CARVED IN SAND'
VP 96
for promotional use only



SICK OF IT ALL
"SCRATCH THE SURFACE"
LP-SCRATCH THE SURFACE
2:51 (CC)
EASTWEST RECORDS
AMERICA

Elektra Entertainment


SICK OF IT ALL
"SCRATCH THE SURFACE"
LP-SCRATCH THE SURFACE
2:51 (CC)
EASTWEST RECORDS
AMERICA
Elektra Entertainment

SICK OF IT ALL
"SCRATCH THE SURFACE"
LP-SCRATCH THE SURFACE
2:51 (CC)
EASTWEST RECORDS AMERICA

Elektra Entertainment
75 Rockefeller Plaza
New York NY 10019

345 North Maple Drive
Suite 123
Beverly Hills CA 90210

A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-BLUE RODEO
"TIL I AM MYSELF AGAIN" 3:58 C/C
FROM LP "CASINO" (91601)
-HARRIET
"TEMPLE OF LOVE" 3:51 C/C
FROM LP "WOMAN TO MAN" (91633)
EAST WEST AMERICA/ATLANTIC RECORDS




A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
BLUE RODEO "TIL I AM MYSELF AGAIN", HARRIET "TEMPLE OF LOVE"